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THE

RITU-SAMHÂRA

OF

KÂLIDÂSA.

82315.

Edited with a Sanskrit Commentary (the Bàlabodhinī),

BY

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AND

An Introduction, Notes (critical and explanatory) and Appendices,

BY

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List of Important Abbreviations used in the Notes.

Bh.—Bhatrihari's three S'atakas.

Bh. P.—Bhojaprabandha (निर्णयसागर 1913).

Bv.—Bhàminīvilàsa of Jagannàtha.

Chān—Chánakyashataka.

Com.—Commentary of Ritu-Samhára in this edition.

Dk.—Dashakumāracharitam.

D. R.—Dasharùpaka.

G.—K. R. Godbole's Translation of Ritu-Samhàra attached to Prof. Arte's edition of विद्वशाल-भञ्जिका (1886).

Chat.—Ghatakarparam.

Git.—Gîtagovinda.

J.—Jibànanda or his Commentary.

K.—Kàdambarî of Bāna.

Kir.—Kirātārjunīyam of Bhàravi.

Ku.—Kumàrasambhava of Kālidása.

M.—Mâlavikàgnimitra of Kālidàsa.

Megh.—Meghadúta of Kálidäsa.

Maha Bh.—Mahābhárata.

Mk.—Mrichhakatīka of Shùdraka (निर्णयसागर 1202).

Mu.—Mudráràkshasa of Vishákhadatta.

N.—Naishadhīyacharitam of Shrīharsha.

Pr. C.—Prabodhachandrodayam of Krishna Mishra.

Raghu.—Raghuvamsha of Kālidāsa.

S'ak.—Shākuntala of Kàlidāsa (निर्णयसागर 1913).

S. D.—Sāhitya Darpana of Vishwanātha (निर्णयसागर

S'i.—Shishupālavadha of Māgha. 1910).

S. T.—Shringára-Tilaka of Kālidàsa.

Subhā.—Subháshitaratnabhándàgāram (निर्णयसागर 1911).

T. S.—Tarka Samgraha.

Uttar. R.—Uttara-Rāma-Charitam.

V.—Venisamhàram (निर्णयसागर 1911).

Vikra.—Vikramorvashīyam of Kālidāsa.

PREFACE.

—:o:—

No apology, we believe, is needed for presenting to the Sanskrit public this edition of Kâlidâsa's *Ritu-Samhâra*, for, as far as we know, no edition of the type that we are publishing exists at present. This edition is mainly intended for the University student who will find in it everything that he is expected to know. In the notes numerous quotations have been given with a view to excite the student's curiosity and induce him to read something more than what is prescribed for his examination. We have not given a separate translation of the verses in the text, as is the fashion to do so in such editions, for two reasons. First, our notes are too exhaustive to require a separate translation for the proper understanding and appreciation of the poem, and secondly, a separate translation generally tempts the student to make it by heart which is a thing a student ought never to do. If this edition helps the student in understanding the first work of the greatest of Indian poets and in appreciating what beauties are contained therein, we shall feel our efforts amply rewarded.

Being quite unfamiliar to the task of correcting proof-sheets we found ourselves in a hopelessly desparate condition when sheet after sheet teeming with misprints was sent to us for correction. We have tried our best to correct almost all the errors, but we know some have still remained uncorrected. This was due to the fact that we had to see the book through the press as quickly as possible in order to publish it in time and that the mischiefs of the Printer's Devil have a curious tendency of successfully defying the vigilence of an untrained eye. For this we seek the indulgence of our readers.

We cannot conclude this short preface without offering our sincere thanks to the Manager and staff of the Sudhâraka Press who for some time worked day and night to enable us to bring out this edition in time.

CRITICAL NOTICE.

———:o:———

We have prepared the text in the present edition by a careful collation of the following published editions of the poem that we could secure.

B. This represents the edition of *Ritu-Samhàra* printed and published at Leipsig and edited by P. a Bohlen in 1840. This is accompained by a short preface, a translation of the text in Latin and German and "annotationes criticae" in Latin which note a good many different readings.

J. This represents the edition of *Ritu-Samhàra* edited with a commentry of his own by Pandit Jibànanda Vidyāsāgara, B. A. and printed in Calcutta in 1872. Jibánanda has noticed some variations of readings in his edition by a comparison of readings adopted by Maniràma in his commentary and the readings of what he calls the काव्यप्रकाशान्तर्गत पाठ. Jibānanda in his Sanskrit preface which runs over a couple of pages makes a remark to the effect that he has not lengthened his commentary unnecessarily by quoting such books of reference as अमरकोष etc. to support the meaning of such simple words as जल etc. This appears to be a taunt thrown at Maniràma who seems to do so. But strange to say Jibânanda's own commentary has little claim to originality. He has many times done nothing more than borrow the words of Maniràma almost verbatim with the omission of the quotations from अमर etc., which he does not like.

G. This represents the edition of *Ritu-Samhâra* printed at the end of Prof. Arte's edition of *Viddhashâla-Bhânjikà* which is accompanied by an English translation by Mr. K. R. Godbole. This is a critical edition and notices a number of readings at the bottom of each page, though the sources of these readings are not pointed out. This is published in 1886. In their preface the editors say, "As regards the *Ritu-Samhâra* all the extant editions together with some MSS have been carefully collated." Those of the readings in our edition, that have not a letter prefixed to them to show their source, are taken directly from this edition.

N. This represents the Nirṇayasāgara edition printed in 1906. This is accompanied by the commentary of Manirâma and is edited with explanatory notes in English by Mr. N. B. Godbole. This also notices a few readings though the sources of these have not been given.

K. This does not represent a separate edition; but we designate by this letter the readings noted by Jibânanda in his edition as "काव्यप्रकाशान्तर्गतस्य पाठि."

D. This represents the edition of *Ritu-Samhara* edited by Pandit Damaru Vallabhapanta with the commentary of Pandit Maniràma S'armā and printed and published in Calcutta in 1869.

J2. This is the second edition of Pandit Jibànanda printed in Calcutta at the Oriental Press, Bhowanipore in 1881. We obtained this book after we had prepared our text. After comparing it with our edition we find that it does not differ from Jibànanda's first edition except in one or two places which we have noted and in the addition of some of the क्षेपक verses at the end. Wherever J. and J2. agreed we have not put in J2.

INTRODUCTION.

———:o:———

I. THE POET.

His Life, Works and Date.

It has been the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity which, under the present circumstances, appears an impossible task to remove. The questions which naturally arise in the mind of a student, when he begins to study an author, as to what kind of man he was, where he lived and when he flourished, must, it appears, for ever remain unsatisfied in the case of Kàlidàsa. What little account we have of Sanskrit poets is furnished by the poets themselves either in the prologues to their plays or in the introductions to their poems. Bhavabhûti, for example, has given a pretty clear account of himself in the prologues to his plays, especially in the *Mâlatî-Mâdhava*, though the account does not go beyond the statement of the poet's ancestry, the place where he lived and some other things of a similar nature. Bàna has also given a more detailed account of himself and his family in the introductory stanzas to his *Kâdambarî* and in his *Harshacharitam* But unlike Bhavabhûti and Bàna Kālidāsa is too taciturn to speak anything of himself either in his plays or in his other works. In his plays Kālidāsa tells us nothing more than that they are composed by him and to other works of his he does not even affix his name. Under these circumstances the Indian mind has woven all sorts of traditions (1), sometimes very ridiculous, around his name and it, therefore, becomes a task of no small difficulty to find out the grain of truth from the heap of chaff.

Tradition associates the name of Kàlidàsa with King Vikramāditya of Ujjayinî and makes him the foremost of the poets at the court of that illustrious Prince. Kálidá-

(1) Some traditionary account of Kâlidâsa is given in the *Bhojaprabandha* which is small delightful book containing some beautiful stanzas. Though the book has absolutely no historical value, the student may read it with advantage.

sa's vivid description of the beauties of Ujjayinī, the Mahá-kála, the S'ipra, the Vindhya-mountain unmistakably leads one to conclude that the poet must have lived in upper India, or Hindustan proper, and must have been a resident of that great city so famous in days of yore, and even now famous on account of the great Mahākāla temple. The description of Northern India and the sublime grandeur of the snow-clad Himālayas tnat the poet has given us in his *Meghadûta*, *Kumára-Sambhava* and *Raghu-Vamsha*, and which is at once so vivid and impressive as to come naturally from the pen of an 'eye-witness," leaves no doubt in our mind that the poet must have been a great traveller and must have seen with his own eyes the places he so beautifully describes. Kālidāsa appears to have been a court poet for his writings betray many references to court-life such as the means used by courtiers to humour (2) the king, the intrigues of the women of the royal harem etc. Unlike Bhavabhûtī he appears to have enjoyed a good deal of popularity in his days and seems never to have experienced the frowns of Fortune. For, a certain garrulousness and a discontent with and a defiance of, the world which does not give him his due, a certain kind of "Byronism," that are found in the writings of Bhavabhûtī are conspicuous by their absence in the works of Kálidāsa. Kālidása appears to be a good jolly fellow, always merry-making, taking the world easy and not caring for its cares and anxieties, an altogether "easy-going" man. This is certainly due to the patronage he enjoyed at the king's court. He seems to understand the value of physical exercise (3) and the advantages of hunting (4) that he has enumerated for us show that the poet has realised the importance of manly physical sports. It appears the poet himself was sometimes present on the occasion of the king's hunt which, Bráhman as he was, he seems not to have enjoyed (5).

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(2) Compare the scene from *S'ak.* II where the king's general persists, in order to please his royal master, in his determination of carrying on the hunt though he does not like it. (3) " शरीरमाद्यं खलु धर्मसाधनम् " *Kumár-Sambhava.* (4) *S'ak.* II-5. *Raghu.* IX-49. (5) Compare the description of hunting given by Vidûshaka in *S'ak.* Act II.

Though named Kālidāsa he appears to be a devotee of S'iva (6) but he was like Bhatrihari no sectarian (7) extolling his own deity at the sacrifice of others. Kàlidāsa also appears to be a learned man. He shows considerable acquaintance with the philosophy of the Vedas, the Upanishads, the Bhagwatgītâ, the systems of Sánkhya, Yoga and Vedanta and he even betrays some knowledge of medicine and astronomy. With the Puranas, the Mahàbhàrata and the Rámāyana, he appears to be quite familiar for there are numerous references in his works to personages who play part therein. Though Kālidāsa seems to have enjoyed his youth rather in a jolly manner as we naturally expect a romantic man in affluent circumstances staying at the court of a king to do, yet he does not seem to be the sort of voluptuary that tradition makes him. For, he give vent to lofty and noble thoughts (8) with regard to the fair sex and his descriptions of, and references to women in general are altogether suggestive of the high reverence and respect that he entertains for them. These are some of the facts that we can know of our poet from a study of his writings and beyond these and such others there are none that can be known for certain from authoritative sources.

The fact that Kālidāsa did not care even to put his name to his works has created some confusion about the books that are attributed to him. Works of the most artificial kind such as *Nalodaya* which a man of Kálidāsa's tastes would never have spent his time in composing are unscrupulously fathered upon him. Leaving aside all such spurious works, the compositions that Kálidāsa is undoubtedly the author of are as follows:—(1) ऋतुसंहार, (2) कुमारसंभव, (3) मेघदूत, (4) रघुवंश; and (5) मालविकाग्निमित्र (9), (6) विक्रमोर्वशीय, (7)

(6) Vide the firsts tanza of each of his three dramas and of *Raghu*. (7) Compare his references to Vishnu and his incarnations in *Raghu*. and elsewhere. (8) ": अनिर्वर्णनीयं किल परकलत्रम्" *S'ak*. V. (9) Professor H. H. Wilson in his *Theatre of the Hindus* has expressed some doubt about the legitimacy of मालविकाग्निमित्र as a production of the author of शाकुन्तल, but the late Mr. S. P. Pandit in the Preface to his edition of मालविकाग्निमित्र (Bombay Sanskrit Series) has once for all settled the question by proving that the Kālidāsa of मालविकाग्निमित्र is no other than the Kálidāsa of शाकुन्तल.

शाकुन्तल. Out of these ऋतुसंहार and मेघदूत are lyrical compositions, कुमारसंभव and रघुवंश are epic or narrative and the remaining three are dramas; and it will be seen by a careful study of his works that Kălidăsa shines pre-eminent in all the three departments of poetry, viz., lyric, epic and dramatic. There is no external evidence to determine the chronology of these works and we have only to take advantage of the internal evidence such as his diction, language, style, etc. to determine the possible order in which they must have been given to the world. Judged from this point of view *Ritu-Samhàra* appears to be his first production and *Raghuvamsha* the last in the groups of his Kāvyas. The order of his dramas appears to be the same in which we have stated them above.

Coming to the question of Kálidäsa's date we find ourselves in a maze of conjectures and uncertainties. This question has been a fruitful source of discussion and poor Kālidāsa has been made to live sometime between the 1st century B. C. and the 11th century A. D. according to the theory of the individual writer. Though fortunately the difference of opinion at present is not so wide, yet we believe the point is still a moot one. We give below a few points which a student of Kālidāsa must know when he wants to discuss the question of his date. It must be remembered at the outset that there are two rival schools about this question, one represented by Professor R. N. Apte (10) of Kolhapur and Mr. Nandargikar (11 of Poona who hold that Kälidàsa must have flourished in the first century B. C., and the other represented by Professor K. B. Pathak (12) who holds that he wrote a short time before 455 A. D.

The evidence that is made use of in determining the question of the date of an author, or an individual work of his, generally falls under two broad heads–external and internal. External evidence in India takes the form of references to the poet or his works in the writings of some

(10) See his V. N. Mandlik Gold-metal Prize-essay for 1891 published by the University of Bombay. (11) See the introduction to his edition of *Raghuvamsha*. (12) *Indian Antiquary* 1912, p. 265–267.

other author whose date is known, or can be known, and of inscriptions of ascertained date wherein the name of the poet in question is mentioned. If such reference or inscription is found it is clear that our poet must have flourished some time before the date of such reference or such inscription. But this gives us only one limit which fixes the period before which the author must have flourished and later than which he cannot possibly be dragged. But this does not help us to determine when exactly he flourished. Internal evidence takes the form of references by the author in his works to some known historical event or to some King whose date can be known and of the condition of society described by him, the peculiar characteristics of his style and diction etc. Taking their stand on data of this kind people have come to certain conclusions, though the question cannot be said to be finally settled.

Turning to external evidence with regard to the date of Kălidăsa we find that there are some very important references to him in the writings of other poets which have helped to brush aside the absurd theories of a Kălidăsa of the 11th century propounded by some Western scholars. Govardhanàchárya in *Aryâsaptashatí* refers to some of his illustrious predecessors in the domain of poetry and his reference to Kālidàsa is as follows:—

साकूतमधुरकोमलविलासिनीकण्ठकूजितप्राये ।
श्लिक्षासमये ऽपि मुदे तललीलाकालिदासोक्तौ ॥

This reference though important in pointing out the general character of Kălidása's writings is not so important in the determination of his date, for Govardhanāchàrya is comparatively a modern author. Jayadeva has also made a reference to Kălidăsa in that famous stanza (13) from *Prasanna-Râghava* wherein he enumerates so many poets that preceded him but this reference, too, is not so important for our present purpose for the same reason. The really important reference to Kalidasa is the one by the poet Bàṇa in his *Harsharitam*, which is as follows:—

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(13) The stanza is as follows: यस्याश्चोराश्चिकुरनिकरः कर्णपूरो मयूरो भासो हासः कविकुलगुरुः कालिदासो विलासः । हर्षो हर्षो हृदयवसतिः पंचबाणस्तु बाणः केषां नैषा कथय कविताकामिनी कौतुकाय ॥

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

Now it is pretty certain that Bâṇa flourished in the 1st half of the seventh century. A. D. There is also another very authentic reference to Kàlidāsa in an inscription known as the *Aihole* inscription (14), dated 556 S'aka or 634-5 A. D., in which Kàlidása and Bhâravi are spoken of as being renowned poets. The verse is as follows:—

येनायोजि न वेश्म
स्थिरमर्थविधौ विवेकिना जिनवेश्म ।
स विजयतां रविकीर्तिः
कविताश्रितकालिदासभारविकीर्तिः ॥

These two references, therefore, settle once for all beyond the posibility of any doubt, 600 A. D. as the downward limit of Kálidâsa's date.

When we come to determine the other limit of the poet's date we tread on very uncertain ground. Tradition has associated the name of Kālidàsa with King Vikramàditya of Ujjayinī as being the foremost of the nine gems at his court. King Vikramaditya* is known to be the founder of the era which is named after him and which commences with 56 B. C. So accordiug to this tradition Kàlidāsa appears to have flourished in the 1st century B. C.

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(14) *Indian Antiquary* VIII, p. 239.

*For lack of space at our disposal we do not desire to enter into the question as to whether the Vikrama era really began in the first century B. C. or in 544 A. D. as was advocated by Fergusson in his ingenious chronological hypothesis and also a consideration of Prof. Max Müller's well-known theory of the renaissance of Sanskrit literature, for both of these have been exploded by the epigraphical researches of Mr. Fleet. "From these researches it results that the Vikrama era of 57 B. C., far from having been founded in 544 A. D., had already been in use for more than a century previously under the name of Mälava era (which came to be called the Vikrama era about 800 A. D.)". Macdonell, *History of Sanskrit Literature*, p. 323.

Professor Apte and Mr. Nadargikar have dealt with this question at great length and they come to the conclusion that the tradition which places Kàlidâsa in the first century before the Christian era is correct. It is not desirable to reproduce in an introduction to this short poem, the main arguments on which they base their conclusion, even in a brief form. But it must be remarked that they have considered the question from many points of view such as a consideration of the Mandesor inscription (15) dated 472–3 A. D. wherein Vatsabhûti, the author of the inscription, borrows several ideas from Kàlidâsa, the *Buddhacharitam* of Ashvaghosha (about 78 A.D.) which possesses many passages similar to those occurring in the works of Kâlidâsa, the state of the law of inheritance (16) and theft (17) prevailing in Kâlidâsa's days, the absence of any reference to Nyâyâ philosophy in his works, his style displaying his fondness for easy, flowing and natural diction and his abhorrence of artificiality of construction and long compounds etc.; and in the absence of any better authorities to the contrary their arguments appear convincing.

Against this theory Professor Pàthâk contends that the following reference to the defeat of the Hunas living on the banks of the *Vanku* found in Kàlidâsa's *Raghuvamsha* is inexplicable if we do not hold that Kâlidâsa is referring to the Hunas who had established their kingdom on the *Oxus* in the fifth century A. D.

ततः प्रतस्थे कौबेरीं भास्वानिव रघुर्दिशम्
शरैस्त्रैहरिवोदीच्यानुद्धरिष्यन्रसानिव ॥ ६६ ॥
विनीताध्वश्रमास्तस्य वङ्क्षू (*) तीरविचेष्टनैः ॥
दुधुवुर्वाजिनः स्कन्धाँल्लग्नकुङ्कुमकेसरान् ॥ ६७ ॥

(15) Gupta Inscriptions, 1888, p. 83. (16) *Shâkuntala*, Act VI. (17) *Shâkuntala*, Prologue to Act VI and *Vikramorvashîyam* Act V.

(*) For वङ्क्षू we have another reading सिन्धु which is generally adopted in the printed editions of *Raghu*. Prof. Pathak thinks that वङ्क्षू is the correct reading and सिन्धु must have come in from a marginal note such as "सिन्धुविशेषः" written on some MS, on the word वङ्क्षू. He then goes on identifying वङ्क्षू with the *Oxus* on philological grounds.

तत्र हूणावरोधानां भर्तृषु व्यक्तविक्रमम्।
कपोलपाटलादेशि बभूव रघुचेष्टितम् ॥६८॥

रघुवंश-सर्ग ४.

Prof. Pathak further says (18) that this portion of *Raghuvamsha* must have been written by Kâlidâsa a little before 455 A. D. Hence Kâlidâsa seems to have flourished in the first half of the fifth century A. D. At that time Chandragupta II from the Gupta family was on the throne and he had assumed ths title of Vikramàditya; so "the traditional association of the poet's name with Raja Bikram of Ujjain is thus justified by sober criticism" (19).

With reference to this theory of Prof. Pathak it may be noted that it mainly depends on the identity of the *Vanku* with the *Oxus* which he proves on philological grounds. If this philology be incorrect the theory collapses at once. As regards the reference to Hunas in *Raghuvamsha* Prof. Apte points out that there are references to Hunas even in the Mahâbhârata, so the reference in *Raghu.* need not be taken to allude necessarily to a particular event. He further shows that the Hunas had constituted a powerful empire in central Asia from the middle of the 3rd century B. C. to the end of the 1st or 2nd century A. D. Against this it may be said that though the Hunas had established their empire in other parts, yet reference to their having established their sway *on the banks of the Oxus* is not found earlier than the 5th century A. D. For Prof. Apte it may again be contended that the absence of any reference to *Hunas on the banks of the Oxus* earlier than the 5th cenaury A. D. really proves nothing. For *argumentum ex silentio* cannot be credited with any great weight to decide such an important question unless it is supported by some positive proofs. It will thus be seen that the question is far from being finally settled.

Dr. Hoernle had a theory of his own about the date of Kâlidâsa, which placed the poet in the first half of the

(18) *Indian Antiquary* 1912, p. 265–267. (19) *Early History of India* by Vincent A. Smith, p.304.

sixth century. This theory has now no defenders though Prof. Pathak was for some time its supporter. The theory rests upon erroneus premises.

Professor Macdonell (21) briefly examines Màllinatha's explanation of दिङ्नाग and निचुल occurring in the 14th stanza of the *Meghadûta* and the theory of the supposed knowledge of scientific astronomy borrowed from the Greeks, which Kàlidàsa displays in his works (especially in *Raghuvamsha* XIV-40), and comes to the conclusion that none of the arguments by which it has been attempted to place Kâlidâsa separately in the sixth century has any cogency. "There is," says he, "in the present state of our knowledge good reason to suppose that Kálidàsa lived not in the sixth but in the beginning of the fifth century A. D. The question of his age, however, is not likely to be definitely solved till the language, the style, and the poetical technique, of each of his works have been minutely investigated, in comparison with datable epigraphic documents, as well as with the rules given by the oldest Sanskrit treatises on poetics."

II. THE POEM.

A critical Appreciation.

The *Ritu-Samhâra*, as remarked above, is Kâlidásás most juvenile work. It is the "first heir of his invention". It is a lyrical composition and the future poet of *Meghadûta* is dimly shadowed in it. There are numerous evidences (22) in this small poem to show us that at the time of its composition the poet was quite a young man,

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(20) *J. R. A. S.*, 1909, p. 112. (21) *History of Sanskrit Literature*, p. 324–325. (22) All these have been fully pointed out in our notes as they occurred in the verses we annotated. Yet we give below in the following foot-notes a few references for the general reader.

that his mind and art were yet to be developed and that he was only experimenting in the art of poetry wherein he became so proficient afterwards. If we examine the metre he uses in this poem we find that the poet is not quite at home in this province and that he often has to supply syllables which serve no other purpose except that of the metre (23). To suit his metrical exigencies he sometimes sets at naught rules of Sandhi (24), which an experienced poet would never do. On the whole he does not appear to handle his metre with the same mastery that he wielded over it in his later works. He seems to be sometimes the slave of his metre rather than the master of it.

In his diction, too, the poet is not always happy. Clumsy expressions and untoward compounds (25) now and then crop up. Redundant words (26) sometimes meet us. Twice or thrice he has used two words meaning the same thing (27) when only one of them would have been quite sufficient. Sometimes he uses expressions the general sense of which is pretty clear but the same is expressed very awkwardly (28). His comparisons sometimes do not appear to be natural and are not telling (29). Poetical defects such as अपुष्टार्थत्व, व्याहतार्थत्व, यतिभङ्ग, सन्धिविश्लेषत्व and अविमृष्टविधेयांशत्व occur in this poem and they have been pointed out in the notes in their respective places.

It may then be asked if this poem contains defects of the kind mentioned above, what evidence there is to say that the poem is composed by the great Kálidàsa. Vincent Smith has actually expressed some doubt about the authenticity of Kâlidása's authorship of *Ritu-Samhāra*, when while referring to this poem he makes the remark "if that he his" (30). As far as we know no other writer has

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(23) E. g. the प्र in प्रकुर्वते (I-6), प्रगीतान् (III-13) and प्रकरोति (VI-14); the हि in VI, 18, 19. (24) Vide V-12, IV-18. (25) Vide notes on I-19; VI-9; VI-20. (26) Vide notes on V-15: VI-11; VI-14. (27) III-13; VI-12. (28) Vide notes on I-28. (29) VI-18. (30) *Early History of India*, note on p. 304.

doubted*Kàlidàsa's authorship of *Ritu-Samhâra*. Prof. Macdonell styles *Meghadúta* and *Ritu-Samhâra* as "two of the most perfect creations of Kálidâsa" (31) and though the title of "perfect creation" can be seriously questioned in the case of *Ritu-Samhára* there is no doubt that Kâlidâsa was its author. The late Mr. Vishnushâstrî Chiplunkar, the father of Marâthi criticism is, like us, of opinion (32) that *Ritu-Samhâra* was Kălidàsa's first work. Apart from the opinions of individnal writers a study of Kâlidàsa's works leaves no doubt in our mind that *Ritu-Samhára* comes from his pen though it is not as good as his other works. No author can be said to be universally on the same level in all his writings. If the authorship of a certain work is to be denied to an author on the ground that the work does not stand as high as his best creation many a great writer will be the poorer for at least some of his works.

A glance at our notes will be sufficient to show to the reader that many of the ideas that Kálidăsa has given vent to in this poem are also expressed by him in other works of his; for we have given numerous quotations from his other writings. A comparison of *Ritu-Samhâra* with the descriptions of seasons that Kălidăsa has incidentally given in

(31) *History of Sanskrit Literature*, p. 335. (32) संस्कृतकविपंचक, p. 5.

* While our introduction was on the compositor's case our friend Dr. Belvalkar of the Deccan College, Poona, pointed out to us that Johannes Nobel has, in his article "Zur Echtheitsfragedes Ritu-Samhâra" contributed to the Journal of the German Oriental Society (*Z. D. M. G.*, 1912, pp. 275–82), tried to prove that *Ritu-Samhâra* is not a composition of Kâlidâsa. Nobel bases his theory mainly on a consideration of the Alankâras made use of by Kálidása in this poem. From what we could see of Nabel's arguments kindly explained to us by Dr. Belvalkar we are not able to see any force in them. A detailed examination of Nobel's theory would go to swell the pages of this short iutroduction and would unnecessarily cause delay in the publication of this book. We, therefore, give up the idea of such examination here but intend to deal with this question in near future.

his other works such as *Raghu.*, *Kumara.* and the dramas will not fail to impress us that there is very great similarity between the two, which naturally leads one to the conclusion that both must have been the creation of the same genius. Leaving aside such common ideas as the whiteness of smiles, and other usual similes, which are common to *Ritu-Samhâra* and other works of Kălidāsa and which may perhaps be accounted for on the ground of being the common inheritance of all Sanskrit poets, we may, for illustration, mention here one or two ideas which appear to be peculiarly Kālidāsa's. Thus the comparisons of the ripples of a stream to glances of a lady and of the *Priyangu* creeper to the limbs of a woman which occur in *Ritu-Samhâra* and which have nothing of convention in them, are also found in other works of Kălidāsa (33). The description of Grîshma given in a small stanza at the beginning of *Shâkuntala* occurs almost in the same words in the first canto of this poem. Grîshma is called here अभ्युपशान्तमन्मथ while in *Raghu.* Cupid is said to have lost his powers with the disappearance of the Spring (कामो वसन्तात्ययमन्दवीर्यः). Women are here described as निम्ननाभि while the same word is used when describing the wife of the Yaksha in Meghadúta.

Turning from individual ideas and expressions to the general character of the language and the powers of description and observation of nature and society that the poet has displayed in this poem we find ourselves strengthened in our conclusion. Kălidāsa's language is known to be easy, clear, flowing and free from all artificial constructions and long compounds and the language of *Ritu-Samhâra* belongs to the same type. Here there are no long compounds of the Bhavabhûti or Bâṇa type, no abstruse expressions displaying the author's learning for no other purpose except that of such display, no punning subtleties and artificial manifestations of Shabdâlankaras which only show bad taste. Kâlidàsa's style is known as वैदर्भी as distinguished from Bhavabùti's गौडी style, the peculiar characteristic of the former being the absence of long compounds. The powers of vivid description and graphic presentation of scenes, the powers

(33) Vide notes on III-17, 18.

which make us, as it were, witness with our own eyes the scenes that the poet is offering to our view, which are found in Kàlidàsa's later works are also present in this short poem. As illustrations we may refer to the description of the animals forgetting their natural enmity through the effects of heat and resorting to a common shelter for protection as if they were all friends, the description of the forest-conflagration which has no mercy for any object but makes everything that comes in its way its own and the descriptions of the rivers full of floods on account of the rain and moving with great rapidity like women going to their lovers, the thirsty *Châtaka* with its beak up-lifted waiting for the appearance of clouds in the sky, the earth covered with grass of variegated kind appearing like a charming lady loaded with ornaments and the mountains with streams gushing down from their peaks, with pea-cocks dancing with joy with all their plumage outspread and with clouds kissing the stones on their high summits. These and such other descriptions amply display the poet's powers of description as well as of the observation of nature and while we read these words possessing in the utmost degree the quality known as प्रसाद we feel certain we are reading something from the pen of the great Kàlidàsa.

The poet's minute observation of nature and society is also seen to a considerable extent in this poem. Some of his descriptions of nature have peen referred to obove. For his minute observation of human beings and their actions we may refer to the description of women in the morning given at the end of canto IV and V, which is so graphic that we feel we are actually seeing with our own eyes the women going through all those kinds of activities that the poet describes them to be going through. His special skill is also manifested in describing the various moods of women's minds, how they excite love in the hearts of their lovers by their charming limbs and their graceful movements, how they get offended when they find their lovers paying addresses to other ladies, how they exact in a cruel manner the penalty of unconditional prostration at their feet in such cases from their lovers, how they keep aloof from their lovers through pride and how inspite of all their

determination to the contrary they at once throw themselves in the arms of their lovers when the cloud roars loudly and the lightning flashes with terrible noise in the sky. Similarly when the poet tells us it is not at all a pleasant business to laugh loudly in the cold season when one has scraches on the lips, or when he advises us to take a bath after rubbing our body with oil when we are exhausted we feel he is acctually speaking our own mind, so true to our everyday experience his observations are.

According to a traditional couplet (34) Kâlidâsa's peculiar greatness in poetry lies in his similes but we believe Kâlidâsa shines even more resplendently in the domain of generalisations (अर्थान्तरन्यास). If we look at *Ritu-Samhâra* from this point of view we shall find that though his similes are not always of a high order and though sometimes he compares objects between which we fail to see any resemblance (VI–18), yet some of his similes and metaphors are excellent (35). Proficiency in this art of apt selection of objects as standards of comparison cannot be obtained in a day. As the poet advanced he acquired the high skill for which he became so famous afterwards. As for अर्थान्तरन्यास it is to be noted that *Ritu-Samhâra* does not contain even one. This fact is easily explained. Generalisations which strike everybody as being the echo of his heart cannot possibly be indulged in by a young man of limited experience. As the poet advances in years he comes to know a good deal of the world wherein he lives, gets a lot of experience and hence his generalisations become so appealing and so telling. The advancement of Kâlidâsa's mind from *Ritu-Samhâra* to *Meghdûta* is, among other things, clearly seen is this that while *Ritu-Samhara* contains not a single generalisation the *Meghdûta* abounds in them.

We now come to a consideration of the poet's attitude towards nature and his sympathy with it. We have seen that he gives with faithfulness the descriptions of some of the aspects of nature such as the trees, rivers, grassy plots, mountains, beasts and birds. There is no doubt that the

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(34) उपमा कालिदासस्य भारवेरर्थगौरवम् । दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः । (35) II–1, 5; III–3, 7, 23; IV–10.

poet must have seen all these objects with his own eyes, because the descriptions are so vivid. But it will be noted that his descriptions of nature are exaggerated and smack something of conventionalism. Thus in the description of the rainy season the *Balākā* and the *Chātaka* necessarily figure. Similarly when he describes animals like the lion and the elephant etc. forgetting their natural antagonism and repairing to a common shade as a resort from the terrible heat, we think, though we enjoy the description, that the poet is imagining all these things in the royal palace at Ujjayinī and has not seen such phenomena in the world of realities with his own eyes. In fact Kālidāsa's descriptions of nature, like those of other Sanskrit poets, lack a good deal of the directness and reality, the communion with nature and the inexplicable joy that arises from such communion, that are, for example, seen in the writings of English poets notably, Keats and Wordsworth. What Kālidāsa and other Sanskrit poets do is to mix a good deal of imagination with some observation of Nature, and to attribute to natural objects and phenomena human passions and emotions. Vishnu Shastri Chiplunkar had already observed (36) this important difference between the descriptions of Nature given by Sanskrit and English poets more than thirty-five years ago and he comes to the conclusion that this defect of Sanskrit poets is due to, among others, three important causes. (1) Sanskrit poets as a rule enjoyed the patronage of kings and lived in cities as can be known from their vivid descriptions of the festivals of cities, the court life and the king's harem etc. They had no liberty to wander to their heart's content in forests and on mountains and observe nature at first-hand. What nature they observed was the pleasure-gardens and groves of cities and something of the forests and mountains when they accompanied their patrons in their hunting expeditions. They had no opportunities of observing the ocean and all the multifarious phenomena that it presents. Sanskrit literature, therefore, contains no descriptions of such sublime and grand aspects of nature. (2) Sanskrit poets being Brahmans were generally engrossed in the per-

(36) संस्कृतकविपंचक pp. 6–9.

formance of their rituals and religious ceremonies and they had no fondness to observe the grand aspects of nature and take delight in them. They, therefore, contented themselves with observing and investigating human nature and passions and elaborating in all sorts of figures and word-pictures in their expression. To this fact, the learned Shastri says, is due the wonderful development of the science of poetics and rhetoric which is not observed in the case of any other language. (3) The nineteen century was marked by the spread of natural sciences, such as astronomy, chemistry etc., which brought to people's notice newer and newer aspects of Nature and newer and newer mysterious operations thereof. People came to realise the marvellous wisdom that planned this mysterious universe and the joy that used to arise in the heart of former poets by a contemplation of nature was increased a hundred times on account of this change in the angle of vision with which men began to look at it. Sanskrit poets had no such advantages and hence their descriptions of Nature compare very unfavourably with those of the English poets.

While we are dealing with this point it would not be out-of-place to quote the criticism of Professor Macdonell with reference to our poem. *Ritu-Samhara* is, the Professor says, " a highly poetical description of the six seasons into which classical Sanskrit poets usually divide the Indian year. With glowing descriptions of the beauties of Nature, in which erotic scenes are interspersed, the poet adroitly interweaves the expression of human emotions. Perhaps no other work of Kālidāsa's manifests so strikingly the poet's deep sympathy with Nature, his keen powers of observation and his skill in depicting an Indian landscape in vivid colours" (37).

The subject of *Ritu-Samhara* is as the name shows the description of the six seasons into which the year is divided according to Indian poets. For the genius of a poet this subject is both easy and difficult. It is easy because there is nothing here to tie him down to a particular incident and he can indulge as much as he likes in flights of

(37) *History of Sanskrit Literature*, p. 337.

imagination provided he does not transgress the bounds of propriety and good taste The subject is also difficult from another point of view. Here the poet has no definite foundations upon which to build the structure of his imagenation and he is left to the resources of his own mind. This suitable charcter of the subject has struck poets from the very earliest times and in the work of the Âdikavi of Sanskrit literature, viz., the *Râmàyana* of Vàlmiki, we get very beautiful descriptions of the seasons (38). Apart from their intrinsic merit these descriptions from the *Ràmàyaṇa* are important from another point of view. *Râmâyaṇa* no doubt was extant in the present form before the days of Kâlidàsa and if we compare *Ritu-Saṁhāra* with these portions from the *Rāmāyaṇa* we at once see that Kàlidâsa was to some extent indebted to the Father of Sanskrit poetry in this first work of his. In our notes we could not quote or refer to similar passages and stanzas from the *Ràmāyaṇa* because our notes were written before we read these portions from the great epic. But we trust that a reader of *Ritu-Saṁhâra* will find it very interesting to peruse the descriptions of seasons from the *Rāmāpaṇa* and see for himself how far Kálidāsa is indebted to Vàlmiki.

Other classical poets, too, have described the Indian seasons. Kálidāsa himself has described some of them in his *Raghuvamsha* (Vide canto IX and XVI) and *Kumarasambhava* (canto III). Mohitakrishna. a comparatively modern author, has composed a poem, named *Ritu-Laharî*, smaller than our *Ritu-Saṁhára* in which he describes the six seasons. The peculiarity of his descriptions of seasons is that they are not mixed with the erotic sentiment as Kälidäsa's *Ritu-Saṁhára* is. It will be seen from the verse from *Ritu-Laharî* that is quoted in the commentary on the first verse of the present poem that Mohitakrishna had Kälidäsa's *Ritu-Saṁhära* before him when he wrote his small book, Bhatrihari (39), Magha

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(38) Vide, for Hemanta, *Aranyakânda* canto. 16: for Varshä, *Kishkindhakanda* canto 28; for Sharad, *Ibid.* canto 30; for Vasanta, *Ibid* canto 1. (39) Vide his *Shringâra-Shataka.*

(40) Bharavi (41) and others have also described the seasons in their works and we can assure the reader from personal experience that it is very pleasant to read these descriptions of the seasons given by various authors. Some poets have even found occasion to describe the seasons in their dramas (42). On the whole it appears that the description of seasons is a very popular theme with Sanskrit poets.

The question that we want to say a few words about in the conclusion to this short introduction to a short poem is How far has Kâlidâsa succeeded in individualising the seasons that he describes? Leaving to the student the task of noting down the peculiar characteristics of each of the seasons, we at once give out our opinion on this point. We believe that Kâlidâsa has succeeded in endowing with a distinct individuality the first three seasons that he describes, while as regards the remaining three they do not appear to us to be so distinctly individualised. The Grîshma wherein people give up the use of heavy garments and begin to put on light ones, wherein the terraces of mansions, shower-baths, sandal-pigment and the lute give them great delight appears to have a distinct personality of his own with its heat bringing into existence a bond of friendship between animals naturally enimical to one another and with its conflagration burning everything in the forests. The Rainy Season and the Autumn also possess characteristics which are peculiarly their own. With regard to the Hemanta and the Shishira it appears that the verses that are assigned to them form together one group and the poet has divided them into two for the sake of his convenience. Thus the description of the activities of women in the morning which comes at the end of Canto IV and Canto V is really one whole piece and there is no reason why it should be divided in two Cantos. As regards Vasanta Kálidàsa describes mainly in the canto which is allowed to it lovers and beloveds and nature figures but very little. Whenever a reference is made to natural objects, it is with

(40) Vide *Shishupálavadha*, canto VI. (41) Vide *Kirâtârjunîyam*, cantos IV and X. (42) Vide especially *Mrichhakatika* Act V.

the intention of heightening his description of men and women whose passions are greatly excited at the sight of these natural objects. The cuckoo, the bee, the mango-tree etc are no doubt peculiar to Vasanta but the description of the season as a whole does not appear to us to give it a distinct individuality. It will be noticed that Kâlidâsa's description of each season is, broadly speaking, divided in two parts, the description of men and women in all their charms and the description of nature. A careful reader will note that his descriptions of nature in each season have an individuality of their own; but when he comes to describe love-sick men and ladies separated from their husbands or ladies with their limbs relaxed through enjoyment we feel that the descriptions are of a set type and conventional form and want that liveliness and vivacity that is seen in his descriptions of nature. Thus in almost all the seasons we are told that ladies wear necklaces on their breasts and girdles round their waists (this is, however, not the case in Hemanta) and use sandal-pigment and attract the hearts of men. Similarly in almost all the seasons we see that these unhappy men and women grow love-sick at the sight of the trees, creepers etc. that are peculiar to those respective seasons. When we come upon descriptions of this kind more times than one in such a short poem we not only derive no delight from them but we rather grow impatient with them. On the whole it can be safely said that this first composition of the greatest of Indian poets, written in his young days, reveals his future greatness though it suffers a little from the youth of the writer.

श्रीवेंकटेशो विजयते.

ऋतुसंहारम्.

बालबोधिन्या समेतम्।

प्रथमः सर्गः

ग्रीष्मवर्णनम्।

वन्दे रमालालितपादपङ्कजं।
ब्रह्मेशशक्रादिसुरर्षिवन्दितम्।
विश्वस्य जन्मस्थितिसंयमादिदं।
नारायणं पूर्णगुणैकविग्रहम् ॥ १ ॥

अथ तत्रभवान् कविकुलगुरुः **कालिदासः** स्वप्रेयसीमनोरञ्जनार्थं संक्षेपेण सकलर्तून् वर्णयन् " ऋतुसंहार " नामकं काव्यं चिकीर्षुः स्वस्य देव्युपासकत्वेन विघ्नाद्यभावं जानन्नपि श्रोतॄणां विघ्नविघातार्थं ग्रीष्मवर्णनमिषेण देवतासामर्थ्यद्योतकप्रचण्डविशेषणपूर्वकं सूर्यशब्दं काव्यादौ निबध्नाति। अथवाऽनेन कविना खण्डकाव्ये वस्तुनिर्देशरूपमेव मङ्गलमारचितं यथा काश्चित्कान्तेति मेघसंदेशे।

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः
सदावगाहक्षतवारिसंचयः।
दिनान्तरम्योऽभ्युपशान्तमन्मथो
निदाघकालोऽयमुपागतः प्रिये ॥ १ ॥

प्रचण्डेति। ननु वत्सरारम्भे विद्यमानं वसन्तं विहायायमेवर्तुः कुतः प्रथमं वर्णित इति चेत्सर्वोपभोगक्षमत्वादित्यवधेयम्। एतेन प्राथम्यादिमं वर्णयामासेत्युक्तिः परास्ता। अस्य प्राथम्याभावात्। हे प्रिये। यत्तु केचित्काव्यस्यास्य शृङ्गारप्रधानत्वात्कवेस्तस्मिन्नरसेऽतिशयः प्रीतिः। तां च द्योतयितुं कविः प्रियासंबोधनपुरःसरमारेभ इदंकाव्यमित्यूचुस्तन्नातिमनोरमम्। प्रिय इति

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१ ' क्षम '. २ B. ' समुपागतः '.

संबोधनेन तत्प्रेयस्या रसिकत्वं काव्यादावभिज्ञत्वं च व्यज्यते इत्येव कल्पयितुं युक्तम्। प्रचण्डः उग्रः तापद इति यावत् सूर्यो भानुर्यस्मिन् सः। स्पृहणीयो वाञ्छनीयश्चन्द्रमा यस्मिन्। सूर्यतापसंतप्तत्वादेव स्वाभाविकी शीतरश्मौ वाञ्छेति भावः। सदा अवगाहैर्विलोडनपूर्वकैः स्नानैः क्षतो नाशितो दूषितो वारिसंचय उदकसमूहो यस्मिन्। तापदत्वादस्यतोर्नेराणां निमज्जने भक्तिस्तया च वारिकालुष्यम्। दिनान्ते दिवसावसाने रम्यो मनोज्ञः। यत्तु दिनान्तो रम्यो यस्मिन्निति व्याख्यानं तद्विशेषणपूर्वनिपातत्वाद्बहुव्रीहेरनादरणीयम्। या च अभिरूपभूयिष्ठेति-वल्लापनप्रक्रिया साऽगतिकगतिकत्वे हि साधीयसी नान्यत्र। अभ्युपशान्तः स्वल्पीभूतो मन्मथो मदनो यस्मिन्। 'मदनो मन्मथो मार' इत्यमरः। निदाघे हि विषयसेवनं प्रतिमासं द्विर्विहितं भिषग्भिस्तदेव मर्मज्ञेन कविनाऽनूदितम्। तथाच योगरत्नाकरे "सेवेत कामतः कामम्" इति विषयसेवनप्रकारमारभ्य "व्यहाद्वसन्तशरदोः पक्षाद्वृष्टिनिदाघयोः" इत्युक्तं रात्रिचर्यायाम्। अयं निदाघकालो ग्रीष्मसमय उपागतः प्राप्तः। अनेनैव कविना शाकुंतले ग्रीष्मवर्णनसमये "दिवसाः परिणामरमणीया" इत्यभिदधतेयमेव कल्पना व्यक्तीकृता। तत्पदपद्धतौ स्वपदानि निवेशयता स्वऋतुलक्ष्म्यां **मोहितकृष्णेनेत्थं** प्रक्रान्तम्। "सुतिग्मसूर्यः प्रियशीतरश्मिः दिनान्तरम्यः क्रमशुष्कतोयः। निपेयकर्पूरसुवासिताम्बुः पश्यायमायाति सखे निदाघः"॥ उभयोरपि रचनावलोकनेनैव कालिदासगौरवं सुव्यक्ततयावभासते। श्लोकेस्मिन् स्वभावोक्तिरलंकारः। वंशस्थं वृत्तं तल्लक्षणं तु। "जतौ तु वंशस्थमुदीरितं जरौ" इति॥ १॥

निशाः शशांकक्षतनीलराजयः
क्वचिद्विचित्रं जलयन्त्रमन्दिरम्।
मणिप्रकाराः सरसं च चन्दनं
शुचौ प्रिये यान्ति जनस्य सेव्यताम्॥ २॥

निशा इति। हे प्रिये शुचौ ग्रीष्मे। "शुचिर्ग्रीष्माग्निसंस्कारेष्वि"ति मेदिनी। शशः अंकः चिन्हं यस्मिंस्तेन चंद्रमसा। "अंको रूपकभेदांगचिन्हरेखाजिभूषणे" इति मेदिनी। क्षता नाशिता नीलराजयस्तमःपङ्क्तयो यासु ताः। शशांकक्षतनीरराजय इति पाठस्तु न समीचीनः। चंद्रमसा साक्षादुदकनाशस्याविहितत्वात्। नीरपदेन तज्जकमलग्रहणे नीराणां कमलानां राजयो नाशिताः संकुचिता इत्यपि कदाचित्संभाव्येत। निशा रात्रयो जनस्य सेव्यतामुपभोग्यत्वं यान्ति। सूर्यस्य तापदत्वेन प्रायो रात्रावेवोपभोग्यविषयोऽभिलष्यतेऽस्मिन्मास इति भावः। नेयं रीतिर्महाराष्ट्रेषु यतोऽत्र तदा पर्जन्यस्य बहुलमुलंभात्तथापि नर्मदाया उत्तरे तीरे ग्रीष्मसमयेऽतीवोष्णबाधा कवेश्च तत्र [illegible] यते चेदृशं वर्णनमिति। क्वचित् विचित्रं चमत्कारि जलयन्त्रेण जलेन युक्तं

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१ K. 'नीर.'.

मंदिरं तथा क्वचिद् मणिनां रत्नानां प्रकारा भेदाः शीतलाश्चंद्रकान्तादयो मणिविशेषा इति यावत् । " प्रकारौ भेदसाहस्रे " इत्यमरः । सरसम् आर्द्रमिति यावत् चन्दनं मलयजं जनस्य सेव्यतां यातीति प्रतिवाक्यं संबध्यते । अस्मिन्नृतौ भिषग्वरेण वाग्भटेनापि चंद्रिकादीनां सेवनस्य विहितत्वेन युज्यत इदं वर्णनम्॥२॥

सुवासितं हर्म्यतलं मनोहरं
प्रियामुखोच्छ्वासविकंम्पितं मधु ।
सुतन्त्रिगीतं मदनस्य दीपनं
शुचौ निशीथेऽनुभवन्ति कामिनः ॥ ३ ॥

सुवासितमिति । कामिनो विलासिनः शुचौ ग्रीष्मे निशीथे रात्रौ " निशीथस्तु पुमानर्धरात्रे स्यादात्रिमात्रके " इति मेदिनी । सुवासितं पाटलपुष्पोदकादिनेति शेषः । मनोहरं सुंदरं हर्म्यतलं धनिनां गृहोपरि भूमिः । " गच्ची " इति महाराष्ट्रभाषायाम् । प्रियाया मुखस्य उच्छ्वासेन मदनावेशजनितेनेत्यर्थः विकम्पितं चालितं मधु मद्यम्[1] विकल्पितमिति पाठस्तु " मद्यं न पेयम् " इति वाग्भटेनास्मिन्नृतौ निषिद्धत्वेपि प्रियाश्वाससंबद्धतयैव ग्राह्यं नवेति जातविकल्पमित्यभिप्रायेण नेयः। मदनस्य दीपनं वर्धकं सुतन्त्रिगीतं सुष्ठु तन्त्रयो वीणागुणा यस्याः सा सुतन्त्रिर्वीणा तस्या गीतं गानं तज्जशब्दमिति यावद् सुतन्त्रिमिश्रं गानं वा अनुभवन्ति आस्वादयन्ति ॥ ३ ॥

नितम्बबिम्बैः सदुकूलमेखलैः[2]
स्तनैः सहाराभरणैः सचंदनैः ।
शिरोरुहैः स्नानकषायवासितैः
स्त्रियो निदाघं शमयन्ति कामिनाम् ॥ ४ ॥

नितम्बबिम्बैरिति । स्त्रियो विलासिन्यः कामिनां रमणानां निदाघं स्वेदाम्बु आतपजं श्रमं वा । " निदाघो ग्रीष्मकाले स्यादुष्णस्वेदांबुनोरपी"ति मेदिनी । दुकूलैः क्षौमैर्मेखलाभीरसनाभिश्च सहितैः सदुकूलमेखलैः । सुदुकूलमेखलैरिति पाठे तु सुष्ठु दुकूलानि मेखलाश्च येषां तैरिति योजना । नितान्तं तम्यन्ते वाञ्छयन्ते कामुकैरिति नितम्बाः कटिपश्चाद्भागाः । बिम्बशब्दस्त्वलंकारार्थः । तैः सहाराभरणैर्हारा मुक्तामाला एव आभरणानि तैः सहितैः सचन्दनैश्चन्दनलिप्तैःस्तनैः स्नानेस्नानकाले कषायेण विलेपनद्रव्येणांगरागेण वा वासितैः कृतसंस्कारैः शिरोरुहैःकेशैः "कषायो रसभेदे च निर्यासे च विलेपने । अंगरागे च न स्त्री स्यात्सुरभौ लोहिते त्रिषु" इति मेदिनी । शमयन्ति नाशयन्ति दूरीकुर्वन्ति । अनेन कामिनीनां श्यामात्वं द्योत्यते । तल्लक्षणं तु "शीते चैवोष्मला नित्यं ग्रीष्मे चातीव शीतला" इति ॥ ४

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1 K- ' विकल्पितम्. ' 2 D. B. K. ' सुदुकूल. '

नितान्तलाक्षारसरागरञ्जितै—
नितम्बिनीनां चरणैः सनूपुरैः ।
पदे पदे हंसरुतानुकारिभि-
र्जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥

नितान्तेति । नितंबिनीनां प्रशस्तनितम्बानां सुंदरीणां नितम्बशब्दात्प्राशस्त्ये मत्वर्थीय इनिः ।"भूमनिंदाप्रशंसासु नित्ययोगेऽतिशायने । संबंधेऽस्तिविवक्षायां भवन्ति मतुबादय" इति स्मरणात् । नितान्तमतिशयं लाक्षारसस्य रागेण रञ्जितै रक्तवर्णैः नूपुरेण मंजीरेण (पैंजण इति महाराष्ट्रभाषायाम्) सहितैः पदे पदे गमनवेलायामिति भावः । हंसस्य रुतं शब्दम् अनुकुर्वन्ति तैश्चरणैर्जनस्य कामिनः चित्तं समन्मथं मदनविकारि क्रियते । हंसगतीलोंहितचरणा रणन्नूपुराश्च ललना वीक्ष्य कामिनां मनो मन्मथविकृतं भवतीति भावः ॥ ५ ॥

पयोधराश्चन्दनपंकचर्चिता—
स्तुषारगौरार्पितहारशेखराः ।
नितम्बदेशाश्च सहेममेखलाः
प्रकुर्वते कस्य मनो न सोत्सुकम् ॥ ६ ॥

पयोधरा इति । चंदनस्य मलयजस्य पंकेन द्रवेण चर्चिता व्याप्ताः। शीतला इति पाठस्तु सुगमः । तुषार इव गौरास्तुषारगौराः अर्पिता हारशेखरा येषु ते अर्पितहारशेखराः । तुषारवद्धवला मुक्ताहारयुताश्चेति भावः । अत्र शेखरशब्दोऽलंकारार्थो हारश्रेष्ठत्वद्योतनार्थो वा । अथवा तुषारगौरेति हारविशेषणं तेन मौक्तिकानां धवलत्वं व्यज्यते । तुषारहारार्पितगौरशेखरा इति पाठे तु तुषाराणां हिमानां हारे मालायाम् औष्ण्यशमनार्थं कृतायाम् अर्पिता गौराः शुभ्रवर्णाः शेखराः कुसुमगुच्छा येषु ते इत्यर्थः। अस्मिन्पक्षे शुभ्रत्वाधिक्यं चमत्कृतिजनकमिति भावः । पयोधराःस्तनाः । सहेममेखला हेम्नः सुवर्णस्य मेखलाभीरसनाभिः सहिता नितंबदेशाः । नितंबस्यैव कामनीयत्वे सहेममेखलेति विशेषणं काम्यत्वाधिक्यं व्यंजयति । नितम्बबिम्बाश्चलहेममेखला इति पाठे तु चलाश्चंचला हेममेखला येषामित्यर्थः । चमत्कृतिस्तु चंचलमेखलोद्भूतशब्दादित्यवधेयम् । कस्य कामिनो मनः सोत्सुकं सोत्कण्ठं न कुर्वते । अपितु सर्वस्यापीति भावः । अत्रोत्सुकशब्दो भावप्रधानस्तेनोत्सुकत्वं तस्यार्थोऽतो नासङ्गतिः । नितम्बपयोधरयोः कामिजनमनोहरणक्रियासामर्थ्यविशेषं द्योतयितुं सहेममेखला इत्यादि विशेषणदानात् परिकरालंकारः । "अलंकारःपरिकरः साभिप्राये विशेषणे" इति लक्षणात् ॥ ६ ॥

समुद्गतस्वेदचिताङ्गसन्धयो

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१ B. J. D. ' लोहितैः ' २ B. ' सुनूपुरैः '. ३ J. ' शीतलाः '. ४ ' तुषारहारार्पितगौरशेखराः '. ५ ' नितम्बबिम्बाश्चलहेममेखलाः. ' ६ ' समुद्यत '. ७ ' चिताधसंचयः '.

विमुच्य वासांसि गुरूणि सांप्रतम्।
स्तनेषुं तन्वंशुकमुन्नतस्तना
निवेशयन्ति प्रमदाःसयौवनाः ॥ ७ ॥

समुद्वतेति। समुद्वतो निर्गतः स्वेदो घर्मोदकं तेन चिता व्याप्ता अंगानां गात्राणां संधयो यासां ताः। सयौवनास्तारुण्ययुताः उन्नताः स्तनाः यासां ताः प्रमदाः स्त्रियः सांप्रतम् अधुना ग्रीष्मे गुरूणि महान्ति वोढुमशक्यानीति यावत् वासांसि वसनानि विमुच्य परित्यज्य तनु सूक्ष्मम् अंशुकं वसनं कंचुक्यादि स्तनेषु कुचेषु निवेशयन्ति स्थापयन्ति। स्तनेषु चाच्छांशुकमितिपाठे अच्छं स्वच्छमंशुकं वसनमित्यर्थः। उष्णकाले जना रक्तवस्त्रधारणेऽनादरिणो भवन्तीति लोकरीतिमनुसृत्य धवलवसनग्रहणवर्णनमिति भावः।तन्वंशुकमित्ययमेव पाठःसाधीयान्॥७॥

सचन्दनाम्बुव्यजनोद्भवानिलैः
सहारयष्टिस्तनमण्डलार्पणैः।
सवल्लकीकाकलिगीतनिस्वनैः
प्रबोध्यते सुप्त इवाद्य मन्मथः ॥ ८ ॥

सचन्दनेति। चन्दनाम्बुना मलयजोदकेन संहितं सचन्दनाम्बु तच्च यद्व्यजनं तालवृन्तस्तस्मादुद्भव उत्पत्तिर्येषां तेऽनिलाः समीरास्तैः। हारयष्टिभिर्मौक्तिकमालाभिः सहितानां स्तनमण्डलानां कुचानामर्पणैर्दानैरालिङ्गनैरिति यावत्। वल्लक्या वीणया सहिताः काकलयः सूक्ष्मध्वनयः 'तान' इति महाराष्ट्रभाषायाम् गीतस्य गानस्य निस्वना ध्वनयश्चेति द्वन्द्वः। तैः सुप्त इव निद्रित इव मन्मथः प्रबोध्यते। यथा सुप्तो नृपः प्रभाते गानादिना प्रबोध्यते तद्वद्ग्रीष्मेऽल्पीभूतो मदनः सुप्त इति तर्कयित्वा तत्प्रबोधनमेभिरुपायैः क्रियते। प्रकृतस्य व्यजनानिलादेर्मदनप्रबोधनोत्प्रेक्षणादुत्प्रेक्षालंकारः। "संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यद्" इति लक्षणात् ॥ ८ ॥

सितेषु हर्म्येषु निशासु योषिताम्
सुखप्रसुप्तानि मुखानि चंद्रमाः।
विलोक्य निर्यन्त्रणमुत्सुकश्चिरं
निशाक्षये याति हियेव पाण्डुताम् ॥ ९ ॥

सितेष्विति। सितेषु सुधाधवलितेषु हर्म्येषु धनिकगृहेषु योषितां कामिनीनां सुखं प्रसुप्तानि निद्रितानि मुखानि वदनानि चिरं बहुकालं निर्यन्त्रणं निराबाधं वीक्ष्य दृष्ट्वा।अत्र सुखप्रसुप्तविशेषणाच्चिन्ताराहित्यं तेन च लावण्याभिव्यक्तिःसूच्यते।

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१ 'चाच्छांशुक.' २ B. 'निवेशयन्ते'. ३ 'चन्दनेन्दु.' ४ B. अर्पितैः' ५ G. N. D. 'विबोध्यते.' J. B. 'प्रबुध्यते.' ६ 'सुखानि सुप्तानि.' ७ G. D. N. J. 'नूनं भृशम.' 'निर्यन्त्रितम्. ८ 'एव.'

निशाक्षये रात्र्यवसाने चंद्रमा उत्सुक उत्कण्ठितः सन् ह्रियेव लज्जयेव पाण्डुतां पाण्डुरत्वं याति। अत्र प्रातश्चन्द्रस्य स्वाभाविकी पाण्डुरता कामिनीनिष्कलंकमुख-दर्शनजेत्युत्प्रेक्षणादुत्प्रेक्षालंकारः। लक्षणं पूर्वमुक्तमेव। अत्र च ह्रियेवेति पाठ एवोत्प्रेक्षानुकूलः समीचीनश्च। ह्रियैवेतिपाठोऽसाधुः। विलोक्य नूनं भृशमिति पाठा-पेक्षया निर्यन्त्रणमिति पाठः साधुः ॥९॥

असह्यवातोद्धतरेणुमण्डला
प्रचण्डसूर्यातपतापिता मही।
न शक्यते द्रष्टुमपि प्रवासिभिः
प्रियावियोगानलदग्धमानसैः ॥ १० ॥

असह्येति। प्रियायाःकान्तायाः वियोगो विरह एवानलस्तेन दग्धं भस्मी-भूतं मानसं मनो येषां तैः प्रवासिभिः पान्थैः। असह्यः सोढुमशक्यो यो वातो वायुस्तेनोद्धतम् उपरिक्षिप्तं रेणुमण्डलं धूलिचक्रं यस्याःसा। प्रचण्डेन सूर्यस्यात-पेन प्रकाशेन तापिता पीडिता दग्धप्राया मही द्रष्टुमपि वीक्षितुमपि न शक्यते। अत्र वियुक्तप्रवासिजनस्य मह्यनवेक्षणसमर्थनात्काव्यलिंगमलंकारः। "समर्थ-नीयस्यार्थस्य काव्यलिंगं समर्थनम्" इति तल्लक्षणात् ॥ १० ॥

मृगाः प्रचण्डातपतापिता भृशं
तृषा महत्या परिशुष्कतालवः।
वनान्तरे तोयमिति प्रधाविता
निरीक्ष्य भिन्नाञ्जनसंनिभं नभः ॥ ११ ॥

मृगा इति। प्रचण्डः प्रखरो य आतपः सूर्यकिरणास्तैस्तापिताः पीडिता महत्या तृषा पिपासया परिशुष्काणि तालूनि काकुदानि येषां ते मृगा हरिणा भिन्नेनांजनेन कज्जलेन संनिभं सदृशं नभ आकाशं निरीक्ष्य अवलोक्य वनान्तरे अन्यस्मिन्वने प्रधाविताः शीघ्रं गताः। कर्मणोऽधिकरणत्वविवक्षया वनान्तर इत्यत्र सप्तमी। भ्रांतिमानलंकारः। तल्लक्षणंतु "भ्रान्तिमानन्यसंवित्तुल्य दर्शन" इति ॥ ११ ॥

सविभ्रमैः सस्मितजिह्मवीक्षितै
र्विलासवत्यो मनसि प्रसङ्गिनाम्।
अनङ्गसंदीपनमाशु कुर्वते
यथा प्रदोषाः शशिचारुभूषणाः ॥ १२ ॥

सविभ्रमैरिति। शशीव चन्द्र इव चारुणि मनोहराणि भूषणान्यलंकारा यासां ता विलासवत्यः सुंदर्य्यः। विभ्रमेण विलासेन सहितैः स्मितेनेषद्धास्येन सहितै-र्जिह्मैः कुटिलैर्वीक्षणैरपांगावलोकनैरिति यावत् प्रसङ्गिनां ताभिर्युवतिभिः

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१ J. 'वातोद्धत.' २ 'प्रधापिताः.' ३ 'जिह्ममीक्षतैः.' ४ D. J. N. 'प्रवासिनाम्.'

कृतसपत्नीकां यूना मनसि अनंगसंदीपनं कामोद्दीपनं कुर्वते । दृष्टान्तमाह । यथा शस्येव चारु सुंदरं भूषणं येषां ते प्रदोषा रजनीमुखानि । सज्योत्स्नं प्रदोषमवलोक्य कामिनां कामो वर्धते । प्रवासिनामिति पाठोपि युज्यते । तादृशप्रदोषेण तेपि कामपीडिता भवन्तीति भावः । उपमानोपमेयधर्मवाचकानां चतुर्णामप्युपादानात्पूर्णोपमालंकारः ॥ १२ ॥.

रवेर्मयूखैरभितापितो भृशं
विदह्यमानः पथि तप्तपांसुभिः ।
अवाङ्मुखो जिह्मगतिः श्वसन् मुहुः
फणी मयूरस्य तले निषीदति ॥ १३ ॥

रवेरिति । रवेः सूर्यस्य मयूखैः किरणैर्भृशमत्यन्तमभितापितः पीडितः पथि मार्गे तप्तपांसुभिः सूर्यकिरणतप्तैः पांसुभीरजोभिः विदह्यमानः । सूर्यकिरणैः पीडितः पांसुभिस्तु ज्वलित इत्यर्थः । एनेनातपापेक्षया धूलेर्दाहकत्वातिशयो व्यज्यते । उक्तं चान्यत्र " रविरपि न दहति तादृग् यादृग् संदहति वायुकानिकरः " । अवाङ्मुखोऽधोमुखः । जिह्मा कुटिला गतिर्गमनं यस्य । तिर्यग्गमनस्वभावत्वादेव सर्पस्येति भावः । मुहुर्वारंवारं श्वसन् फणी सर्पो मयूरस्य बर्हिणस्य स्वशत्रोरपीत्यर्थः । तले तच्छरीरच्छायायामिति यावत् । निषीदति अवतिष्ठते । भीतिकारणे मयूरे विद्यमानेपि भीत्यजननाद्विशेषोक्त्यलंकारोत्र व्यङ्ग्यः । तल्लक्षणं तु " विशेषोक्तिरखण्डेषु कारणेषु फलावचः" इति ॥ १३ ॥

तृषा महत्या हतविक्रमोद्यमः
श्वसन्मुहुर्दूरविदारिताननः ।
न हन्त्यदूरेपि गजान्मृगेश्वरो
विलोलजिह्वश्चलिताग्रकेसरः ॥ १४ ॥

तृषेति । महत्या दृढया तृषा पिपासया हतो नाशितो विक्रमस्य पराक्रमस्योद्यम उद्योगो यस्य सः । मुहुर्वारंवारं श्वसन् दूरं विदारितं विस्फारितमाननं मुखं येन सः । विलोला चञ्चला जिह्वा रसना यस्य सः। केसराणामग्राण्यग्रकेसराः । आहिताग्न्यादेराकृतिगणत्वादग्रशब्दस्य पूर्वनिपातः । अथवा " हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदाभ्याम् " इति वामनसूत्रानुसारेण लाक्षणिकः समासः । " प्रभ्रष्टं मेऽग्रहस्तात्पुष्पभाजनम् "इति शाकुंतलस्थवाक्य इव। केचित्तु " अधिके च प्रधाने च प्रथमे चाभिधेयवद् " इति मेदिनीकोशानुसारेण प्राधान्यबोधकाग्रशब्दस्य कर्मधारयमाहुः । चलिताः काम्पिता अग्रकेसराः सटाग्राणि यस्य स मृगेश्वरः केसरी अदूरेपि स्थितानिति शेषः । गजान् द्विरदान् न हन्ति न निषूदयति । विशेषोक्तिरलंकारः । लक्षणं पूर्वमुक्तम् ॥ १४ ॥

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१ ' फणः '. २ B. K. ' भूरि '. ३ ' मृगम् '. ४ B. मृगाधिपः '. ५ ' चलितस्वकेसरः '.

न केवलं सिंहः स्वकर्मण्यशक्तोऽपि तु गजा अपि सिंहासामर्थ्यज्ञा न बिभ्यतीत्याह—

विशुष्ककण्ठाहतशीकराम्भसो
गभस्तिभिर्भानुमतोऽभितापिताः ।
प्रवृद्धतृष्णोपहता जलार्थिनो
न दन्तिनः केसरिणोऽपि बिभ्यति ॥ १५ ॥

विशुष्केति । विशुष्केण कण्ठेनाहतं गृहीतं शीकराम्भस्तुषारोदकं यैस्ते । कण्ठोद्गत इति कण्ठोत्थित इति च पाठद्वयमसाधु । विशेषशुष्ककण्ठादुदकनिर्गमनस्याशक्यत्वात् । भानुमतःसूर्यस्य गभस्तिभिः किरणैरभितापिताः सन्तापिताः प्रवृद्धया वृद्धिंगतया तृष्णया उपहताःपीडिता अतएव जलार्थिनो जलमर्थयन्ते याचन्ते ते जलेच्छवो दन्तिनो गजाः केसरिणःसिंहादपि न बिभ्यति भीतिं नानुभवन्ति । ' भीत्रार्थानां भयहेतु'रित्यनेन केसरिशब्दस्यापादानत्वादपादाने पंचमी । उष्णकाले स्वल्पोदकप्राशनेन तृष्णा वर्धत इति ह्यनुभवसिद्धं तदनुरोधेनेदम् । तादृशतृष्णापीडिता गजाः सिंहान्न बिभ्यतीति युक्तमेवेति दिक् ॥ १५ ॥

अधस्तनः श्लोकस्त्रयोदशश्लोकस्याग्रे पठितुं युक्तः । कविना सिंहवर्णनानन्तरं तद्विरुद्धस्य गजस्य वर्णितत्वात् । परं पाठक्रममनुसृत्यात्र व्याख्यातः । न केवलं सर्पो मयूरान्न बिभेत्यपि तु मयूरोपि सर्पभक्षणपराङ्मुख इत्याह—

हुताग्निकल्पैः सवितुर्गभस्तिभिः
कलापिनः क्लान्तशरीरचेतसः ।
न भोगिनं घ्नन्ति समीपवर्तिनं
कलापचक्रेषु निवेशिताननम् ॥ १६ ॥

हुतेति । हुता आहुतिदानादिना वर्धिता अग्नयो हुताग्नयः । ईषदूना हुताग्नयो हुताग्निकल्पाः प्रज्वलिताग्निसदृशा इति यावत् । " ईषदसमाप्तौ कल्पब्देश्यदेशीयर " इत्यनेन कल्पप्रत्ययः । तैः सवितुः सूर्यस्य गभस्तिभिः किरणैः क्लान्तं ग्लानं शरीरं चेतश्च येषां ते । सूर्यकिरणदग्धशरीराः खिन्नमानसाश्चेति भावः ।कलापिनो मयूराः समीपवर्तिनं समीपे विद्यमानं न केवलं समीपस्थमपि तु कलापे बर्हे निवेशितं स्थापितमाननं मुखं येन तम् । " कलापः संहतौ बर्हे " इति मेदिनी । भोगिनं सर्पं न घ्नन्ति न हिंसन्ति । तदा मयूरा विमनस्कत्वात्स्वापमानकारिणमपि सर्पं हन्तुमसमर्था इति भावः । क्लान्तशरीरचेतस इति विशेषणेन सर्पहननेऽसामर्थ्यं द्योत्यत इति परिकरालंकारः ॥ १६ ॥

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१ K. ' कण्ठोद्गत '. B. ' कण्ठाहत '. ' कण्ठोत्थित '. २ D. G. N. ' अनुतापिताः '. ' अपि तापिताः '. ३ B. ' मरीचिभिः '. ४ ' चेतनाः '.

सभद्रमुस्तं परिशुष्ककर्दमं
सरः खनन्नायतपोत्रमण्डलैः ।
प्रदीप्तभासा रविणा वितापितो
वराहयूथो विशतीव भूतलम् ॥ १७ ॥

सभद्रात । प्रदीप्ता प्रकर्षेण दीप्तिमती भाः कान्तिर्यस्य तेन रविणा वितापितो विशेषेण पीडितः । "रवेर्मयूखैरभितापित" इति पाठस्तु त्रयोदशश्लोकस्थ एवात्र योग्य इति कल्पना कवेः शब्ददारिद्र्यं द्योतयति । वराहयूथो वराहाणां शूकराणां यूथः समूहः । "यूथं तिर्यक्समूहेऽस्त्री"ति मेदिनी । आयतैर्दीर्घैः पोत्राणां मुखाग्राणां मण्डलैः समूहैः । "मुखाग्रे क्रोडहलयोः पोत्र"मित्यमरः । खनन् विदारयन् सन् । सभद्रमुस्तं भद्रमुस्तेन "नागरमोथे" इति देशभाषायां प्रथितेन बनस्पतिविशेषेण सहितं शुष्को जलरहितः कर्दमः पंको यस्मिंस्तत्सरो विशतीव प्रविशतीव । प्रकृतं वराहकृतं मुस्तार्थं सरःखननं सरोधःप्रवेशेच्छयोत्प्रेक्षितमित्युत्प्रेक्षालंकारः । लक्षणं पूर्वमुक्तम् । वराहा मुस्तार्थं सरो वा पल्वलं वा खनन्तीति प्रसिद्धमेव । तथा च शाकुंतले "विश्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वल" इत्युक्तम् ॥ १७ ॥

विवस्वता तीव्रतरांशुमालिना
सपंकतोयात्सरसोऽभितापितः ।
उत्प्लुत्य भेकस्तृषितस्य भोगिनः
फणातपत्रस्य तले निषीदति ॥ १८ ॥

विवस्वतेति । अतिशयेन तीव्रास्तीव्रतरा अतिप्रखरा येऽंशवस्तेषां माला पंक्तिः तीव्रतरांशुमाला सा विद्यते यस्य तेन तीव्रतरांशुमालिना । व्रीह्यादित्वादिनिर्भत्वर्थीयः । "माला तु पंक्तौ पुष्पादिदामनी" ति हेमचंद्रः । यत्तु अंशुभिः किरणैर्मालते शोभत इति व्युत्पाद्यानं तददन्तत्वाभावादतइनिठनावित्यस्याप्राप्तेः "सुप्यजातौ णिनिस्ताच्छील्ये" इति सूत्रेण णिनिप्रवृत्यर्थमुपरं व्रीह्यादौ मालाशब्दस्य विद्यमानत्वेनेदं नादरणीयम् । विस्तवता सूर्येणाभितापितो भेको मण्डूकः पंकतोयेन कर्दमोदकेन सहितात्युक्तात्सरस उत्प्लुत्योर्ध्वं गत्वा तृषितस्य तृष्णया पीडितस्य भोगिनःसर्पस्य फणा एवातपत्रं छत्रं तस्य तलेऽधोभागे छायायामित्यर्थः निषीदति तिष्ठति । तृषितमुदकपानाय समागतं फणिनं वीक्ष्य स्वतापमपनिनीषुर्भेकस्तत्फणातले निविशत इति भावः ॥१८ ॥

समुद्धृताशेषमृणालजालकं

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१ 'सु'. २ B. K. 'परिपाण्डु'. ३ D. J. G. N. 'पोतृ.'. ४ D. J. G. N. 'रवेमयूखैरभितापितो भृशम्'. K. प्रदीप्तभासा रविणाभितापितः'. ५ B. G. N. 'तीक्ष्णतर'.

विपन्नमीनं द्रुतभीतसारसम्[1]।
परस्परोत्पीडनसंहतैर्गजैः[2]
कृतं सरः सांद्रविमर्दकर्दमम्[3] ॥ १९ ॥

समुद्भूतेति। परस्परोत्पीडनसंहतैः परस्परस्योत्पीडनाय नाशाय संहतैर्मिलितैर्गजैर्हस्तिभिः सरः समुद्भूतानि उत्पाट्य दूरं क्षिप्तान्यशेषाणि संपूर्णानि मृणालानां बिसानां जालानि यस्मात्तत् तथाकृतम्। अपिच विपन्ना विपदभिभूता मीना मत्स्या यस्मिंस्तत्। "विपन्नं विपदाक्रान्त" इति मेदिनी। द्रुताः पलायिता भीताश्च सारसाः पक्षिविशेषा यस्मिंस्तत्। सांद्रो निबिडो विमर्देन युद्धेन कर्दमः पंको यस्मिन् तथा कृतं विहितम्। गजैः परस्परनाशाय प्रवृतैः सरसि तथा जन्यमारब्धं येन मृणालजालानि बहिर्गमितानि मत्स्या मृताः सारसाः पलायिताः कर्दमश्च सांद्रो जातः ॥ १९ ॥

रविप्रभोद्भिन्नशिरोमणिप्रभो
विलोलजिह्वाद्वयलीढमारुतः[4]।
विषाग्निसूर्यातपतापितः[5] फणी
न हन्ति मण्डूककुलं[6] तृषाकुलः[7] ॥ २० ॥

रवीति। रवेः सूर्यस्य प्रभया कान्त्योद्भिन्ना बहिर्निर्गता शिरोमणेः फणास्थरत्नस्य प्रभा कान्तिर्यस्य सः। विलोलेन चंचलेन जिह्वाद्वयेन लीढ आस्वादितो मारुतः पवनो येन सः विषमेव अग्निर्विषाग्निः। अथवा विषम् अग्निर्दावानलः सूर्यातपश्चतैस्तापितः पीडितः। अथवा विषं चाग्निश्चविषाग्नी विषाग्नी इव सूर्यातपस्तेन तापितः पीडितोऽतएव तृषाकुलः फणी मण्डूककुलं भेकसमूहं न हन्ति न नाशयति भक्षणायेति शेषः ॥ २० ॥

सफेनलालावृतवक्त्रसंपुटं
विनिर्गतालोहितजिह्वमुन्मुखम्।
तृषाकुलं निःसृतमद्रिगह्वराद्[8]
गवेषमाणं महिषीकुलं जलम् ॥ २१ ॥

सफेनेति। फेनेन डिंडीरेण सहितं (फेस इति महाराष्ट्रभाषायाम्) लालया स्यंदिन्या आवृतं व्याप्तं वक्त्रसंपुटं मुखसंपुटं यस्य तत्। "डिंडीरोऽब्धिकफः फेनः" "सृणिका स्यंदिनी लाला" इति चामरः। विनिर्गता बहिरागता आलोहिता आसमन्ताल्लोहितवर्णा जिह्वा रसना यस्य तत्। उन्मुखम् ऊर्ध्वानि मुखानि यस्य तत्। तृषाकुलं पिपासाव्याप्तमतएव सलिलमुदकं गवेषमाण-

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१ 'विखिन्नमीनाद्भुतभीतसारसम्'. २ 'उत्पीडित.' ३ 'क्षतम्.' ४ 'पीत'. ५ 'हुताग्नि'. ६ 'आकुलम्.' ७ D. J. N. 'लोलायत.' ८ D. G. N. J. 'विनिःसृता.'

मन्विष्यन् महिषीकुलम् अद्रिगव्हरात् पर्वतकंदरान्निःसृतं निर्गतं भवती ति शेषः ॥ २१ ॥

पटुतरदवदाहोत्प्लुष्टशष्पप्ररोहाः
परुषपवनवेगोत्क्षिप्तसंशुष्कपर्णाः ।
दिनकरपरितापक्षीणतोयाः समन्ताद्
विदधति भयमुच्चैर्वीक्ष्यमाणा वनान्ताः ॥ २२ ॥

पटुतरेति । अतिशयेन पटुः पटुतरो यो दवो वनाग्निस्तस्य दाहेन ज्वलनेन उत्प्लुष्टा दग्धाः शष्पाणां तृणानां प्ररोहा अंकुरा येषु ते । परुषः कठोरो यो पवनस्तस्य वेगेनोत्क्षिप्तानि उपरि क्षिप्तानि संशुष्काणि पर्णानि येषु ते । दिनकरस्य सूर्यस्य परितापेनातपेन क्षीणानि नष्टानि तोयान्युदकानि येषु ते वनान्ता वन प्रान्तभागा उच्चैः उन्नतस्थलतो वीक्ष्यमाणा अवलोक्यमाना भयं विदधति कुर्वन्ति। अथवा उच्चैरिति भयविशेषणं महतीं भीतिमित्यर्थः । मालिनीवृत्तम् " ननमयययुतेयं मालिनी भोगिलोकैः " इति तल्लक्षणात् ॥ २२ ॥

श्वसिति विहगवर्गः शीर्णपर्णद्रुमस्थः
कपिकुलमुपयाति क्लान्तमद्रेर्निकुंजम् ।
भ्रमति गवययूथः सर्वतस्तोयमिच्छञ्
शरभकुलमजिह्मं प्रोद्धरत्यम्बु कूपात् ॥ २३ ॥

श्वसितीति । शीर्णानि पतितानि पर्णानि पत्राणि येषां तेषु द्रुमेषु तिष्ठति स विहगवर्गः पक्षिसमूहः श्वसिति । औष्ण्यपीडया दीर्घं श्वासोच्छ्वासं करोति । क्लान्तं म्लानं कपिकुलं वानरयूथः अद्रेः पर्वतस्य निकुंजं लतागृहं याति । वानराणां नीडाद्यभावात्क्लमोपशमनाय ते लताकुंजमाश्रयन्ते । तोयमुदकमिच्छन् गवयपूथः पशुविशेषाणां गोसदृशानां " गवा " इति भाषायां प्रसिद्धानां समूहः सर्वत इतस्ततो भ्रमति पर्यटति । अजिह्मम् अकुटिलं शरभाणां पक्षिविशेषाणां कुलं समूहः कूपाद्वाप्या अम्बु उदकं प्रोद्धरति गृह्णाति । शरभास्तु काश्मीरेषु सिंहवैरिण इति प्रसिद्धा अष्टापदा मृगविशेषाः । कवेश्च परिचिता यतस्तेनैव मेघसंदेशे शरभान्नाशयेति " तान्कुर्वीथास्तुमुलकरकावृष्टिपातावकीर्णान् " इति मेघो बोधितः ॥ २३ ॥

विकचनवकुसुम्भस्वच्छसिन्दूरभासा
प्रबलपवनवेगोद्धूतवेगेन तूर्णम् ।

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१ B. ' दाहात् ' G. N. D. दाहोच्छुक '. २ N. ' सस्य. ' ३ B. ' वेगात् ' ४ B परितापात् ' ५ ' वृन्दः '. ६ ' द्रुमान्तः ' ७ ' विकुजे. ' ८ ' अजिव्हम्. ९ ' प्रोद्धरेत् ' १० K. ' परुष ' ' प्रवण. ' ११ B. K. ' वेगोद्भूत ' ' वेगाद्भूत. '. * ' वन '

तरुविटपलताग्रालिङ्गनव्याकुलेन
दिशि दिशि परिदग्धा भूमयः पावकेन ॥ २५ ॥

विकचेति । विकचं प्रफुल्लं नवं नूतनं कुसुम्भमिव महारजनमिव स्वच्छ मच्छं सिन्दूरं रक्तचूर्णं तस्य भा इव भाः कान्तिर्यस्य तेन । अथवा विकचनव-कुसुम्भं स्वच्छसिन्दूरं च तयोर्भा इव भा यस्य तेन । "सिन्दूरं रक्तचूर्णक" इति मेदनी । प्रबलस्य प्रचंडस्य पवनस्य वायोर्वेगेनोद्भूत उत्पादितो वेगो यस्य तेन । वाताधिक्ये ह्यग्निर्वर्धते । तरूणां वृक्षाणां विटपाः शाखाश्च लतानामग्राणि च तेषा-मालिङ्गन आश्लेषे व्याकुलेन समासक्तेन पवनेन वनाग्निना भूमयो भुवः प्रदेशा दिशि दिशि प्रतिदिशं तूर्णं झटिति परिदग्धाः कृष्णीकृताः ॥ २४ ॥

ध्वनति पवनवृद्धः पर्वतानां दरीषु
स्फुटति पटुनिनादः शुष्कवंशस्थलीषु ।
प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥ २५ ॥

ध्वनतीति । पवनेन वातेन वृद्ध एधितो दवाग्निर्दावानलः पर्वतानां दरीषु गुहासु ध्वनति निनदति । ज्वलतीति पाठापेक्षया ध्वनतीति पाठः सम्यक् । शुष्का जलरहिता वंशानां वेणूनां स्थल्योऽकृत्रिमभूमयस्तासु पटुनिनादः पटुर्व्यक्तो निनादः स्वनो यस्यसः स्फुटति विकसति । तद्वत् तृणानां मध्ये क्षणेन क्षणादेवा-ल्पकालादेव लब्धाधिगता वृद्धिर्येन स प्रसरति । प्रान्ते प्रान्तभागे लग्नः स मृगवर्ग ग्लपयति पीडयति व्याकुलयतीत्यर्थः ॥ २५ ॥

बहुतरं इव जातः शाल्मलीनां वनेषु
स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ।
परिणतदलशाखादुत्पतत्याशुवृक्षाद्
भ्रमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥ २६ ॥

बहुतरेति । अग्निः शाल्मलीनां पिच्छिलावृक्षाणां "सावरि" इति महाराष्ट्रभाषायाम् । वनेषु बहुतरः अतिशयेन जात इव प्रादुर्भूत इव द्रुमाण वृक्षाणां कोटरेषु वृक्षविवरेषु कनकगौरः कनकमिव सुवर्णमिव गौरः स्फुरति

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१ D. J. N. 'तट.' 'तनुविकच'. २ G. N. 'ज्वलति.' 'पतति.' ३ B. 'पवनविद्धः'. ४ 'पर्वतान्तर्दरीषु'. ५ 'स्फुरति'. ६ K. पटनिनादः. ' D. J. G. N. 'पटुनिनादैः'. ७ D. 'तृणमध्यम्'. ८ B. K. 'क्षपयति'. 'तपयति'. ९ 'यूथम्'. 'वृन्दम्'. १० 'हि वह्निः'. ११ 'पटुतर इव यातः'. १२ 'स्फु-टति' १३ D. G. N. 'परिणतदलशाखानुत्पतन्प्रांशुवृक्षान्'. 'परि-णव.' 'परिणतदलशाखा त्रिर्दहन् शुष्कवृक्षान्'. १४ 'दहति.' १५ 'सर्वशः'

विलसति । परिणतानि पक्वानि दलानि पत्राणि शाखाश्च यस्य तस्माद् वृक्षादाशु झटिति उत्पतति ऊर्ध्वं गच्छति । अथवा परिणतानि दलानि यासां तथाभूताः शाखा यस्य तस्मात् । पक्को वृक्षोऽग्निना तूर्णं दह्यत इति भावः । ऊर्ध्वगतश्च पवनेन धूतः कम्पितो वनान्ते वनप्रान्ते सर्वत आसमन्ताद् भ्रमति गतागतं करोति ॥ २६ ॥

गजगवयमृगेन्द्रा वन्हिसंतप्तदेहाः
सुहृदं इव समेतां द्वन्द्वभावं विहाय ।
हुतवहपरिखेदादाशु निर्गत्य[3] कक्षाद्
विपुलपुलिनदेशां[4] निम्नगामाश्रयन्ते ॥ २७ ॥

गजेति । वन्हिना वनाग्निना संतप्ता देहा येषां ते गजगवयमृगेन्द्रा गजोद्विपो गवयो गोसदृशो वनवृषभो मृगेन्द्रः सिंहश्च द्वन्द्वभावं कलहं विहाय त्यक्त्वा "द्वन्द्वं रहस्ये कलहे तथा मिथुनयुग्मयोः" इति मेदिनी । सुहृद इव सखाय इव समेता एकीभूताः हुतवहस्याग्नेः परिखेदात्त्रासात् कक्षाद् वनाद् निर्गत्य निष्क्रम्य । "कक्षो वीरुधि दोर्मूले कच्छे शुष्कतृणे वने" इति मेदिनी । विपुलः पृथुलः पुलिनदेशः सैकतप्रदेशो यस्यास्तां निम्नगां नदीमाश्रयन्ते ॥ २७ ॥

कमलवनचिताम्बुः पाटलामोदरम्यः
सुखसलिलनिषेकः सेव्यचंद्रांशुहारः[5] ।
व्रजतु तव निदाघः कामिनीभिः समेतो[6]
निशि सुललितगीते[7] हर्म्यपृष्ठे सुखेन ॥ २८ ॥

प्रियासंबोधनपुरःसरमुपसंहरति । हे सुललितगीते । सुललितमतिमनोहरं गीतं गानं यस्यास्तत्संबुद्धौ तथाविधे हे प्रिये । कमलानां सरोरुहाणां वनेन निवासेन चित्रं व्याप्तम् अम्बु यस्मिन् । "वनं नपूंसकं नीरनिवासालयकानने" इति मेदिनी । यत्तु वनेन समुदायेनेत्यर्थः स प्रमाणाभावादनादरणीयः । पाटलानां लोध्रपुष्पाणाम् आमोदेन सुवासेन रम्यो मनोहरः । पाटलानामामोदो रम्यो यस्मिन्निति पव्याख्यानं विशेषणपूर्वनिपातत्वाद्बहुव्रीहेः । सुखः सुखदायकः सलिलनिषेकः सलिलेन निषेकः स्नानं सलिले निषेको वा यस्मिन् । एतेन "सुभगसलिलावगाहा" इति स्मारितम् । सेव्याश्चन्द्रस्यांशवः किरणा हारा मुक्तामालाश्च यस्मिन् । अथवा चंद्रांशव एव हाराः चंद्रांशुहाराः सेव्याश्चंद्रांशुहारा यस्मिन् सः । निदाघो ग्रीष्मर्तुः कामिनीभिः सखीभिः समेतो युक्तो रात्रौ प्रासादतले चंद्रशालायां सुखेन तव गच्छतु । त्वं ग्रीष्मकाले सखीभिः सह सौधतले

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१ J. 'समन्तात्'. २ 'शत्रुभावम्'. ३ 'निर्गम्य'. ४ J. G. N. 'देशात्'. ५ D. J. G. N. 'संविशन्ति'. ६ 'दल'. ७ B 'जालः'. ८ 'समेतम्'. ९ B. 'गीतैः'.

गायन्ती रात्रीः सुखेन नयेति भावः। गायनासक्त्यैव कालो यापनीय इति सूचयितुमेव सुललितगीते इति संबोधनम् ॥ २८ ॥

इति श्रीकालिदासकृतऋतुसंहारे प्रथमः सर्गः ॥ १ ॥

इतीति। इदं च खण्डकाव्यं तल्लक्षणं तु साहित्यदर्पणे "खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि यद्" इति। अत्र च महाकाव्यैकदेशऋतुवर्णनस्य विहितत्वात्। अत्र च प्रतिसर्गमन्ते वृत्तभेदः स च सर्गलक्षणानुरूपो यथा तत्रैव "एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकै"रित्युक्तत्वादिति दिग् ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां प्रथमः सर्गः ॥ १ ॥

द्वितीयः सर्गः

वर्षावर्णनम् ।

अथ ग्रीष्मकालादव्यवहितप्राप्तं वर्षाकालमुपवर्णयति ।

सशीकराम्भोधरमत्तकुञ्जर—
स्तडित्पताकोऽशनिशब्दमर्दलः ।
समागतो राजवदुद्यतद्युति—
र्घनागमः कामिजनप्रियः प्रिये ॥ १ ॥

सशीकरेति । हे प्रिये राजवन्नृपवदुद्यता उत्कटा द्युतिः कान्तिर्यस्य स घनानामागम उद्भवोऽथवा घनानां मेघानामागमो यस्मिन् स वर्षर्तुः समागत सम्यक्तयोपस्थितः । राजानं वर्षाकालं च विशिनष्टि । शीकरैरम्बुकणैः सहितोऽम्भोधरः पयोधर एव मत्तः कुंजरो गजो यस्य स ऋतुः । सजलजलधररूपिणं कुंजरमारूढ इति तात्पर्यार्थः। नृपपक्षे सशीकराम्भोधर इव मत्तकुंजरो यस्य सः । मेघवन्नीलवर्णं मत्तगजमारुढ इति यावत् । तडिदेव सौदामिन्येव पताका यस्य । नृपपक्षे तडिदिव पताका यस्य । विद्युदिव दीप्तिमत्पताक इति भावः । अशनिशब्दो वज्रध्वनिरेव मर्दलो वाद्यविशेषो यस्य सः । 'डंका' इति महाराष्ट्रभाषायाम् । पक्षेऽशनिरिव शब्दो यस्य तादृशो मर्दलो वाद्यविशेषो यस्य सः कामिजनप्रियः कामिजनानां कामुकानां प्रियः पक्षे कामिनां याचकानां प्रियः । नृपो हि नगरप्रवेशकाले धनं वर्षत्यतः स याचकप्रिय इत्यर्थः नृपो यथा मूलप्रवेशवेलायां हस्तिनमारुह्य पताकां पुरस्कृत्य वाद्यध्वनिमध्ये प्रविशति तद्वदयं कालोऽपीति भावः ॥ वृत्तं तु पूर्ववदुपमालंकारः ॥ १ ॥

नितान्तनीलोत्पलपत्रकान्तिभिः
क्वचित्प्रभिन्नांजनराशिसन्निभैः ।
क्वचित्सगर्भप्रमदास्तनप्रभैः
समाचितं व्योम घनैः समन्ततः ॥ २ ॥

नितान्तेति । क्वचित्कुत्रचिद् नितान्तमत्यन्तं नीलानि नीलवर्णानि यान्युत्पलानि कमलानि तेषां पत्राणां दलानां कान्तिरिव कान्तिर्येषां तैः क्वचिच्च प्रभिन्नश्छिन्नोंऽजनस्य राशिः समूहस्तेन सन्निभैः सदृशैः क्वचित् सगर्भाणामन्तर्वत्नीनां स्तनानां कुचानां प्रभेव प्रभा येषां तैः । गर्भवतीस्तनाः श्यामचुबुकाः शुभ्र-

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१ 'वारणः'. 'रक्तकुञ्जरः'. २ 'मर्दनः'. ३ B. G. 'उद्धतध्वनिः'. 'उन्नतध्वनिः'. 'उद्वहन्ध्वानेम'. ४ 'घनाघनः'. ५ D. 'राग'.

वर्णाश्च वर्तन्ते तद्वच्छयाममध्याः समन्ताच्छुभ्रवर्णाश्च तैः। वाग्भटोपि गर्भिणीस्तनौ पीनौ श्वेतान्तौ कृष्णचूचुकावित्याह। घनैर्मेघैर्व्योम समन्तत आसमन्तात्समाचितं व्याप्तम् ॥ २ ॥

तृषाकुलैश्चातकपक्षिणां कुलैः
प्रयाचितास्तोयभरावलम्बिनः।
प्रयान्ति मन्दं बहुधारवर्षिणो
बलाहकाःश्रोत्रमनोहरस्वनाः ॥ ३ ॥

तृषाकुलैरिति। तृषाकुलैः पिपासापीडितैश्चातकपक्षिणां कुलैः समुदायैः प्रयाचिताः प्रार्थिताः। चातकानां मेघैकालंबनत्वादिति भावः। तोयभरेणोदकाधिक्येनावलम्बन्तेऽधोगच्छन्ति ते तोयभरावलम्बिनः। बहव्यो धारा यस्यां क्रियायां यथास्यात्तथा बहुधारं वर्षन्ति ते। नववारिवर्षिण इति पाठेऽक्लिष्टः। श्रोत्रस्य श्रवणेंद्रियस्य मनोहरः स्वनो गर्जितं येषां ते। बलाहका वारिवाहका मेघा इति यावत्। पृषोदरादित्वात्साधुः। मन्दं प्रयान्ति जलभारान्मन्दं मन्दं चरन्ति ॥३॥

बलाहकाश्चाशनिशब्दमर्दलाः
सुरेन्द्रचापं दधतस्तडिद्गुणम्।
सुतीक्ष्णधारापतनोग्रसायकै
स्तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥ ४ ॥

बलाहका इति। च शब्दोप्यर्थे। अपि च। अशनिशब्दः पविशब्दो मर्दलो वाद्यविशेषो येषां ते। तडिद्विद्युद्गुणो मौर्वी यस्य तत्सुरेन्द्रचापमिन्द्रधनुर्दधतो धारयन्तो बलाहका मेघाः सुतीक्ष्णानां तिग्मानां धाराणां पतनान्येवोग्राः प्रखराः सायका नाराचास्तैः करणैः प्रवासिनां वियुक्तानां पान्थानां चेतो मानसं प्रसभं सबलात्कारं तुदन्ति पीडयन्ति। " मेघालोके भवति सुखिनोप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थ " इति च मेघसंदेशस्थं पद्यमप्यनेन स्मारितम्। अत्र च प्रस्तुतमेघकृतप्रवासिजनपीडावृत्तान्तादेवाप्रस्तुतवीरकृतशत्रुत्रासपरिस्फूर्त्या समासोक्तिरलंकारो रूपकमूलक इत्यवधेयम्। " समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेद् " इति तल्लक्षणात् ॥ ४ ॥

प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः
समाचिता प्रोत्थितकन्दलीदलैः।
विभाति शुक्लेतररत्नभूषिता
वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥ ५ ॥

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१ B. ' बहुवारिवर्षिणः ' K. ' नववारिवर्षिणः '. २ B. G. ' भीषणाः ' K. ' भूषणाः '. ३ B. ' सतीक्ष्ण '. ' सुतीव्र '. ४ B. ' सायकाः '. ५ B. ' नितराम् '. ' ध्वनिभिः '. ' युगपत् '. ६ ' प्रोहित '. ७ B. ' कण्ठे वररत्नभूषिता ' ' कृष्णेतररत्नभूषिता '.

प्रभिन्नेति । प्रभिन्नाः छिन्ना ये वैदूर्या असितोपला रत्नविशेषास्तैर्निर्मलैः सदृशैः । प्रभिन्ना उत्कृष्टा इति व्याख्यानं तु भिन्नमणिविशेषकान्त्यनवबोधमूलकम् । तृणाङ्कुरैर्यवसप्ररोहैः प्रोत्थितान्युद्गतानि कंदलीनां वर्षाकालोद्भववनस्पति विशेषाणां "चविणी" इति महाराष्ट्रभाषायाम् प्रथितानां दलानि पर्णानि तैः । "आविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम्" इत्यनेनैव कविना वर्षाकाले कन्दलीनामुन्मत्तिः सूचिता मेघसंदेशे । इंद्रगोपकैर्वर्षोद्भवैस्ताम्रवर्णैः पृष्ठे च कृष्णचिन्हैः कीटकैश्च समाचिता व्याप्ता क्षितिः पृथिवी शुक्लेतरै रत्नैर्मणिभिरलंकृता वराङ्गनेव लावण्यवती कामिनीव विभाति शोभते । धृतेंद्रनीलमण्यलंकारा युवतिरिव पृथ्वी विभातीति भावः । यत्तु वरांगना वेश्येति व्याख्यानं तद्वारांगनेति भ्रान्त्या शद्वार्थापटुत्वेन वा बोद्धव्यम् ॥ ५ ॥

सदा मनोज्ञं सुरतोत्सवोत्सुकं
विकीर्णविस्तीर्णकलापशोभितम् ।
ससंभ्रमालिंगनचुम्बनाकुलं
प्रवृत्तनृत्यं कुलमद्य बर्हिणाम् ॥ ६ ॥

सदेति । सदा सर्वदा मनोज्ञं रमणीयं सुरतोत्सवे रतिक्रीडायामुत्सुकमुत्कण्ठितं विकीर्णः प्रसारितो विस्तीर्णो महान् कलापो बर्हस्तेन शोभितमलंकृतं संभ्रमेण सहितं यथा तथा ससंभ्रममालिङ्गने चुम्बने चाकुलं व्याप्तं बर्हिणां मयूराणां कुलं समूहोऽद्य वर्षाकाले प्रवृत्तं प्रारब्धं नृत्यं नर्तनं येन तत्तथाविधं जातम् । मेघमालोक्य मयूरा नृत्यन्तीति प्रसिद्धमेव । मनोज्ञाम्बुदनादसोत्सुकमिति पाठे तु मनोज्ञो मंजुलोऽम्बुदस्य मेघस्य नादो गर्जितं तस्मिन्सोत्सुकमित्यर्थः । अन्ये च पाठभेदाः सुगमाः ॥ ६ ॥

निपातयन्त्यः परितस्तटद्रुमान्
प्रवृद्धवेगैःसलिलैरनिर्मलैः ।
स्त्रियः सुदुष्टा इव जातविभ्रमाः
प्रयान्ति नद्यस्त्वरितं पयोनिधिम् ॥ ७ ॥

निपातयन्त्य इति । परित आसमन्तात् प्रवृद्धो वेगो येषां तैरनिर्मलैः कर्दममिश्रैः कलुषैः सलिलैस्तटद्रुमान् तीरवृक्षान् निपातयन्त्य उत्पाटयन्त्यो जाता विभ्रमा आवर्ता यासु ता नद्यस्त्वरितं तूर्णं पयोनिधिं समुद्रं प्रयान्ति ।

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१ G. K. 'मनोज्ञाम्बुदनादसोत्सुकम्'. J. D. N. 'मनोज्ञंस्वनदुत्सवोत्सुकम्'. 'मनोज्ञस्तनितोत्सुखोत्सुकम्'. २ K. 'विभाति'. ३ 'केशालकलाप'. ४ B. G K. 'सविभ्रम'. ५ 'प्रवृद्ध'. ६ K. 'विपाटयन्त्यः'. 'उत्पातयन्त्यः'. ७ B. 'प्रवद्धवेगाः'. ८ B. 'प्रहृष्टाः'. K. 'प्रकामाः' 'प्रदुष्टाः'.

दृष्टान्तमाह । सुदुष्टाः स्त्रिय इव दुराचरणशीला जारिण्य इव । ता यथा जातविलासाः कलुषैर्वर्तनैः स्वकुलस्थनरानविगणय्य तांश्च लोकापवादे निक्षिप्य जारमुपसेवितुं तूर्णं संकेतस्थानं गच्छन्ति तद्वन्नद्योपि मलिनैर्वेगवद्भिरुदकैस्तीरस्थान्वृक्षानुत्पाट्य सागरमुपयान्तीति भावः । प्रवृद्धवेगैरिति विशेषणेन सलिलानां वृक्षोत्पाटनसामर्थ्यद्योतनात्परिकरालंकारः । स चोपमाया अंगभूत इत्युभयोः संकरः ॥ ७ ॥

तृणोत्करैरुद्गतकोमलांकुरै-
श्चितानि नीलैर्हरिणीमुखक्षतैः ।
वनानि वैंध्यानि हरन्ति मानसं
विभूषितान्युद्गतपल्लवैर्द्रुमैः ॥ ८ ॥

तृणोत्करैरिति । नीलैर्नीलवर्णैर्हरिणीनां मृगस्त्रीणां मुखैः क्षतानि खण्डितानि तैरुद्गता निर्गताः कोमला मृदवोऽकुरा अग्राणि येषां तैस्तृणोत्करैस्तृणराशिभिश्चितानि व्याप्तानि । "स्यान्निकायः पुंजराशी तूत्करः कूटमस्त्रिया" मित्यमरः । उद्गतानि नवोत्पन्नानि पल्लवानि पर्णानि येषां तैर्द्रुमैर्वृक्षैर्विभूषितान्यलंकृतानि वैंध्यानि विंध्याचलसंबंधीनि वनान्यरण्यानि मानसमन्तःकरणं हरन्त्यार्कषन्ति । यथा कर्तिततृणाच्छादिता उपवनभूमयो मनोहरास्तद्वद्धरिणीलूनतृणाच्छादिता वैन्ध्यभूमय इति भावः । अथवा क्षतानि हरिणीमुखानि यैः । निष्ठान्तस्याहिताग्न्यादित्वात्परनिपातः । अनेन च "यस्य त्वया व्रणविरोपणमिङ्गुदीनां तैलं न्यषिच्यत मुखे-कुशसूचिविद्ध" इति शाकुंतलस्थं पद्यं स्मारितम् ॥ ८ ॥

विलोलनेत्रोत्पलशोभितानने-
र्मृगैः समन्तादुपजातसाध्वसैः ।
समाचिता सैकतिनी वनस्थली
समुत्सुकत्वं प्रकरोति चेतसः ॥ ९ ॥

विलोलेति । विलोलानि चंचलानि नेत्राण्येवोत्पलानि कमलानि तैः शोभितानि भूषितान्याननानि मुखानि येषां तैः । उपजातं समुत्पन्नं साध्वसं भयं येषां तैर्मृगैर्हरिणैः समन्तादितस्ततः समाचिता व्याप्ता सैकतिनी सैकतं पुलिनं विद्यते यस्याः सा वनस्थली वनस्थाऽकृत्रिमभूमिस्थेनसो मनसः समुत्सुकत्वं सोत्कण्ठत्वं प्रकरोत्युत्पादयति । प्रथमपरिचयभीतकामिनीविलोलनेत्रस्मरणादिना समुत्सुकं भवति चेत इति भावः ॥ ९ ॥

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१ B. K. 'तृणोद्गमैः'. 'तृणोच्चयैः'. २ B. 'उद्गत'. 'उद्गतकोशकुड्मलैः'. 'कर्दमकोमलाङ्कुरैः'. ३ D. J. N. 'विचित्र'. ४ 'लेखैः'. ५ B. K. 'रम्याणि'. ६ B. 'पल्लवद्रुमैः'. ७ 'नीलेक्षण'. ८ 'उपयात'. ९ 'शैवलिनी'.

[1]अभीक्ष्णमुच्चै[2]र्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥ १० ॥

अभीक्ष्णमिति । अभीक्ष्णं पुनःपुनरुच्चैर्ध्वनता महान्तं शब्दं विदधता पयोमुचा पयांसि मुञ्चति त्यजति तेन मेघेन घनान्धकारीकृतशर्वरीषु घनो निबिडोऽन्धकारो यासु ता घनान्धकारा न घनान्धकारा अघनान्धकारा अघनान्धकारा घनान्धकारा इव संपद्यन्ते घनान्धकारीकृतास्ताश्च ताः शर्वर्यो रात्रयश्च तासु । सजलजलदकृष्णीकृतासु रात्रिष्वित्यर्थः । तडितां विद्युतां प्रभाभिः कान्तिभिर्दर्शिता मार्गभूमयो यासां ता अभिसारिका रमणमुपसर्पन्त्यः स्त्रियो रागात्प्रेम्णा प्रयान्ति गच्छन्ति । " कान्तार्थिनी तु या याति संकेतं साभिसारिका " इत्यमरः । नहीदृशेऽन्धकारे प्रेम्णा विना कामिन्यो रमणसंकेतं गच्छन्ति । रतिशोकवेलायां कुमारसंभवे " रजनीतिमिरावगुण्ठिते पुरमार्गे घनशद्वविक्लवाः । वसतिं प्रिय कामिनां प्रियास्वदते प्रापयितुं क ईश्वर " इत्यादिनेयमेव कल्पना कविना प्रकटिता। तत्र तु मदनेन दुष्करं गमनकर्म घटितमत्र तु प्रेम्णेति विशेषः। सुतीक्ष्णमुच्चैरित्यपि पाठः सम्यक् तेन च गर्जितस्य कठोरत्वं व्यज्यते ॥ १० ॥

पयोधरैर्भीमगभीरनिस्वनै—
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रियान्
परिष्वजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोधरैरिति । भीमो भयंकरो गभीरो गंभीरो निस्वनो निर्घोषो येषां तैः पयोधरैर्मेघैस्तडिद्भिर्विद्युद्भिर्भृशमत्यन्तमुद्वेजितं खेदितं चेतोऽन्तःकरणं यासां ता योषितः स्त्रियः कृत आरचितेऽपराधेऽन्याङ्गनावेक्षणादिरूपेऽन्यायो यैस्तान् प्रियान् रमणान् शयने शय्यायां निरतरं दृढं परिष्वजन्त आश्लिष्यन्ति । श्रुतभयजनकमेघनिर्घोषाः कामिन्योऽपराधं विस्मृत्य रमणमालिंगन्त इति भावः॥११॥

विलोचनेन्दीवरवारिबिन्दुभि—
र्निषिक्तबिम्बाधरचारुपल्लवाः ।
निरस्तमाल्याभरणानुलेपनाः
स्थिता निराशाः प्रमदाः प्रवासिनाम् ॥ १२ ॥

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१ B. K. 'सुतीक्ष्णम्'. २ B. 'रसताम्'. 'ध्वनताम्'. ध्वनितैः'. 'स्वनताम्'. ३ B. 'पयोमुचाम्'. ४ B. K. 'घनान्धकारावृत'. ५ 'पुरुषं पराः स्त्रियः'. ६ B. 'निःस्वनैः'. ७ B. ध्वनद्भिः'. B. 'स्वनद्भिः'. ८ B. 'कृत्वा'. ९ 'कृताः'.

विलोचनेति । विलोचनानि नेत्राणीन्दिवराणीव कमलानीव तेषां ये वारिविन्दवोऽश्रुबिन्दवस्तैः । निषिक्ता आर्द्रा बिम्बाधरा बिम्ब इवाधरा अधरोष्ठा निषिक्तबिम्बाधरास्ते चारुपल्लवा इव यासां ता रक्तकोमलाधरोष्ठका इत्यर्थः । निरस्तानि त्यक्तानि माल्यानि कुसुमान्याभरणान्यलङ्करा अनुलेपनान्यंगरागाः चन्दनादयो याभिस्ताः प्रवासिनां पान्थानां प्रमदाः स्त्रियः । प्रोषितभर्तृकाणां साधारणोऽयं मार्ग इति भावः । निराशा आशाविरहिता स्थिता आसन् । तापदं मेघमुद्गतमवलोक्य प्रियं चानागतं वीक्ष्य तदागमने निराशा अभवन्नित्यर्थः ॥१२॥

विपाण्डुरं[1] कीटरजस्तृणान्वितं
भुजङ्गवद्वक्रगति[2] प्रसर्पितम् ।
ससाध्वसैर्भेककुलैर्निरीक्षितं[3]
प्रयाति निम्नाभिमुखं नवोदकम् ॥ १३ ॥

विपाण्डुरमिति । विशेषेण पाण्डुरं पीतवर्णमिश्रं सितम् । "पाण्डुस्तु पीतभागार्द्धः केतकीधूलिसन्निभ" इति शब्दार्णवः । मृत्तिकामिश्रितफेनत्वादिति भावः । कीटाश्च रजांसि धूलिकणाश्च तृणानि च तैरन्वितं युक्तं भुजंगवत्सर्पवद्वक्रगति वक्रा कुटिला गतिर्गमनं यस्य तत् प्रसर्पितमितस्ततो गमनशीलं साध्वसेन भीत्या सहितैः ससाध्वसैर्भेककुलैर्मण्डूककुलैर्निरीक्षितं दृष्टं सर्पबुद्ध्येति भावः । नवोदकं वर्षाकालोद्भवं नूतनं जलं निम्नाभिमुखं निम्नस्य नीचप्रदेशस्याभिमुखं प्रयाति वहति । स्वभावोक्तिरलंकारः ॥ १३ ॥

प्रफुल्लपद्मां[4] नलिनीं समुत्सुकां[5]
विहाय भृङ्गाः श्रुतिहारिनिस्वनाः[6] ।
पतन्ति मूढाः शिखिनां[7] प्रनृत्यतां[8]
कलापचक्रेषु नवोत्पलाशया[9] ॥ १४ ॥

प्रफुल्लेति । समुत्सुकाः सोत्कण्ठाः श्रुतिं कर्णं हरति स श्रुतिहारी तादृशो निस्वनो ध्वनिर्येषां ते । यत्तु श्रुतेर्हारी निस्वनो येषामिति व्याख्यानं तद्धि हारि शब्दं प्रथममुत्पाद्य साधनीयं तदा ताच्छील्यद्योतको णिनिर्नास्ति । अत्र च स्वनस्य श्रुतिहरणस्वभावं द्योतयितुं "सुप्यजातौणिनिस्ताच्छील्ये" इति सूत्रेण णिनिरावश्यकः । तस्मिंश्च जाते समासेनोपपदतत्पुरुषेण भाव्यमिति दिक् । मूढा वस्तुविवेकशून्या भृङ्गा भ्रमराः । प्रफुल्लानि विकसितानि पद्मानि कमलानि यस्यास्तां नलिनीं कमलिनीं विहाय त्यक्त्वा प्रनृत्यतां नृत्यं विदधतां शिखिनां मयूराणां

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१ B. 'विपाण्डवम्'. २ 'भुजङ्गमाकारगति'. ३ B. 'विलोकितम्'. ४ B. J. 'प्रफुल्लपत्राम्'. G. D. N. 'विपत्रपुष्णाम्' 'विपन्नपुष्णाम्'. ५ B. 'समुत्सुकाम्'. ६ 'श्रुतिचारुनिस्वनाः'. ७ B. 'निःस्वनाः'. ८ 'च नृत्यताम्'. 'निवृताः'. ९ B. 'नवोत्पलाशयाः'.

कलापचक्रेषु बर्हसमूहेषु नवस्य नूत्नस्योत्पलस्य कमलस्याशया लिप्सया भ्रान्त्येत्यर्थः यान्ति निपतन्ति । कलापचक्रमेवानालोकितपूर्वं विजातीयं कमलमिति बुध्या तत्र गच्छन्तीत्यर्थः । मौढ्यं तु चिरपरिचितायाः प्रफुल्लपुष्पाया नलिन्यास्त्यागः कलापचक्रेषु नवोत्पलत्वबुद्धिरिति भावः । विपन्नपुष्पामिति पाठापेक्षयाऽयमेव प्रफुल्लपुष्पामिति पाठः साधीयान् । पद्मनाशे स्वाश्रयार्थं पर्य्यटतां भ्रमराणां पद्मसदृशं कलापचक्रमवलोक्य तत्र निवसतां न महाप्रौढ्यमपि तु पुष्पितां नलिनीं परित्यजतां चमत्कारिकमललिप्सया कलापचक्रे निपततामेव तन्मौढ्यं युज्यत इति दिक् । भ्रान्तिमानलंकारः ॥ १४ ॥

वनद्विपानां नववारिदस्वनै-
र्मदान्वितानां ध्वनतां मुहुर्मुहुः ।
कपोलदेशा विमलोत्पलप्रभाः
सभृङ्गयूथैर्मदवारिभिश्चिताः ॥ १५ ॥

वनद्विपानामिति । नवा नूतना ये वारिदा मेघास्तेषां स्वनैर्गर्जनैर्मदान्वितानां मदेन युक्तानाम् । अन्यगजशब्दशंकया मत्तानाम् स्वभावोह्ययं करिणां यत्तेऽन्य गजदर्शनेनोन्मत्ता भवन्ति । तथा चोक्तं रघुवंशेऽनेन कविना "वन्येतरानेकपदर्शनेन पुनर्दिदीपे मददुर्दिनश्री" रिति । मुहुर्मुहुर्वारंवारं ध्वनतां गर्जतां वनद्विपानामारण्यकगजानां विमलानि स्वच्छान्युत्पलानि कमलानि तेषां प्रभेव प्रभा येषां ते कपोलदेशा गण्डप्रदेशाः सभृङ्गयूथैर्भृङ्गाणां यूथैः समूहैः सहितानि तैः । " यूथं तिर्थक्समूहेऽस्त्री"इति मेदिनी । मदवारिभिर्दानोदकैश्चिता व्याप्ता आसन् ॥ १५ ॥

सितोयनम्राम्बुदचुम्बितोपलाः
समाचिताः प्रस्रवणैः समन्ततः ।
प्रवृत्तनृत्यैः शिखिभिः समाकुलाः
समुत्सुकत्वं जनयन्ति भूधराः ॥ १६ ॥

सेति । तोयैरुदकैः सहिता नम्रा येऽम्बुदा मेघास्तैश्चुम्बिता संस्पृष्टा उपला प्रस्तरा येषां ते । "उपलः प्रस्तरे रत्न" इति मेदिनी । प्रस्रवणैर्निर्झरैः समन्ततः सर्वभागेषु समाचिताः सम्यग्व्याप्ताः । प्रवृत्तं प्रारब्धं नृत्यं नर्तनं यैस्तैः शिखिभिर्मयूरैःसमाकुला व्याकुला भूधराःपर्वताःसमुत्सुकत्वं मनस इति शेषः ।जनयन्त्युत्पादयन्ति । निर्झरोदकैर्ह्यात्पान्नृत्यन्मयूरान्भूधरानवलोक्य मनसि सर्वस्याप्युत्कण्ठा जायत इति भावः । सितोत्पलाभाम्बुदचुम्बितोपला इति पाठे सितानां शुभ्राणामुत्पला नामाभेवाभा येषां तैरम्बुदैश्चुम्बिता उपला येषामित्यर्थः । परं मेघानां प्रस्तरचुम्ब-

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१ B. 'तोयद'. २ 'स्वनताम्'. ३ 'श्रिता'. ४ D. N. 'सितोत्पलाभाम्बुद'. 'नीलोत्पलाभम्बुद'. 'प्रवासिनामम्बुधरोक्षितोपलाः'. ५ 'चुम्बितोत्पलाः'. ६ 'सुभूषिताः'. ७ B. 'प्रश्रवणैः'. ८ 'रपङ्किलैः'. ९ 'प्रवृद्ध'.

नायागमनं सतोयनम्राम्बुदेति पदेन सम्यग्द्योत्यत इति स एवात्र पाठोऽङ्गीकृत इत्यवसेयम् ॥ १६ ॥

कदम्बसर्जार्जुनकेतकीवनं
विकम्पयंस्तत्कुसुमाधिवासितः ।
सशीकराम्भोधरसंगशीतलः
समीरणः कं न करोति सोत्सुकम् ॥ १७ ॥

कदम्बेति । कदम्बो नीपः सर्जः सालोर्जुनः ककुभः केतक्यश्च तासां वनं काननं विकम्पयंस्तैषां कुसुमैः पुष्पैरधिवासितः संस्कृतस्तत्पुष्पसुगन्धिरित्यर्थः । शीकरैरम्बुकणैः सहितो योऽभोधरो मेघस्तस्य संगेन संबंधेन शीतलः शीतः समीरणो मारुतः कं सोत्सुकं सोत्कण्ठं न करोति । सकलोपि जन ईदृशमाघ्राय मारुतं सोत्कण्ठो भवतीत्यर्थः ॥ १७ ॥

शिरोरुहैः श्रोणितटावलंबिभिः
कृतावतंसैः कुसुमैः सुगन्धिभिः ।
स्तनैः सहारैर्वदनैः ससीधुभिः
स्त्रियो रतिं संजनयन्ति कामिनाम् ॥ १८ ॥

शिरोरुहैरिति । स्त्रियः प्रमदाः श्रोणितटे कटिपश्चाद्भागेऽवलम्बन्ते तैः शिरोरुहैः केशैः । कृतोऽवतंसः शेखरो यैषां तैः सुष्ठु गन्धो येषां तैः कुसुमैः पुष्पैः "गन्धस्येत्पूतिसुसुरभिभ्य" इत्यनेन समासान्त इकारः । "अवतंसो न स्त्रियां स्यात्कर्णपूरे च शेखर" इति मेदिनी । सहारैर्मुक्तामालासहितैः स्तनैः ससीधुभिः सीधुनेक्षुरसजन्येन पक्वेन मद्येन सहितैः । "सीधुरिक्षुरसैः पक्वैरपक्वैरासवो भवेद्" इतिवचनात् । वदनैर्मुखैः कामिनां विलासिनां रतिं प्रीतिं संजनयन्ति सम्यगुत्पादयन्ति ॥ १८ ॥

अत्रैकः क्षेपकः श्लोकः प्रसङ्गाद्व्याख्यायते ।

वहन्ति वर्षन्ति नदन्ति भान्ति
ध्यायन्ति नृत्यन्ति समाश्रयन्ति ।
नद्यो घना मत्तगजा वनान्ताः
प्रियाविहीनाः शिखिनः प्लवंगाः ॥ १ ॥

वहन्तीति । नद्यो वहन्ति । घना मेघा वर्षन्ति वृष्टिं कुर्वन्ति । मत्तगजा म-

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१ J. G. 'नीपकेतकीः'. B. 'नीपकेतकान्'. 'नीपकेतकीन्'. २ J. 'प्रकम्पयन्'. 'प्रकल्पयन्'. ३ 'वासनः'. ४ सुर्पानैः'. ५ 'ससर्षपैः सशीषुभिः'. ६ B. incorporates this verse in his text and numbers it as if it were by Kâlidâs G. prints it in his appendix as an additional one. D. J. aud N. do not print it at all.

त्ता दन्तिनो नदन्ति गर्जन्ति। वनान्ता वनप्रान्ता भान्ति शोभन्ते। प्रियाविहीनाः कान्तावियुक्ता ध्यायन्ति एकाग्रमनसा किमपि कान्तागतं चिन्तयन्ति। शिखिनो मयूरा नृत्यन्ति मेघागमनेनेति भावः। प्लवंगा वानराः समाश्रयन्ति कुत्रापि स्वाश्रयं विचिन्वन्तीत्यर्थः। वर्षाकालपर्यन्तं क्रीडन्तो वानरा अकृतनीडत्वाद्वर्षासु यत्र कुत्रापि स्वाश्रयं विलोकयन्तीत्यर्थः। यथासंख्यालंकारः। तल्लक्षणं तु "यथासंख्यं क्रमेणैव क्रमिकाणां समन्वय" इति॥

तडिल्लताशक्रधनुर्विभूषिताः
पयोधरास्तोयभरावलम्बिनः।
स्त्रियश्च काञ्चीमणिकुण्डलोज्वला
हरन्ति चेतो युगपत् प्रवासिनाम्॥ १९॥

तडिदिति। तडिल्लता लताकारा विद्युच्छक्रधनुरिन्द्रधनुष्यं च ताभ्यां विभूषिता अलंकृताः तोयस्योदकस्य भरेणाधिक्येनावलम्बन्ते ते पयोधरा मेघाः। पयसां धरा इत्येव समासो नोपपदतत्पुरुषस्तथासमासे तु कुम्भकार इतिवत्पयोधार इतिस्याद्। काञ्च्यो रसना मणिकुण्डलानि रत्नखचितानि कर्णभूषणानि च तैरुज्वला दीप्तिमत्यः स्त्रियः प्रवासिनां पान्थानां चित्तमन्तःकरणं युगपदेवैकदैव हरन्ति। प्रवासिनो नरा मार्गे तोयभरावनम्रान् विद्युत्वतो मेघान् रसनालंकृतमध्याः सकर्णभूषणा ललनाश्चावलोक्य चेतोविरहितत्वं यान्तीत्यर्थः। अत्रवर्ण्ययोरेव प्रमदाबलाहकयोः पान्थचेतोहरत्वरूपसाधर्म्यात्तुल्ययोगितालंकारः॥ १९॥

मालाः कदम्बनवकेसरकेतकीभि-
रायोजिताः शिरसि बिभ्रति योषितोऽद्य।
कर्णान्तरेषु ककुभद्रुममञ्जरीभि-
रिच्छानुकूलरचितानवतंसकांश्च॥ २०॥

माला इति। योषितः प्रमदा अद्य कदम्बानि नीपकुसुमानि नवानि केसराणि बकुलपुष्पाणि केतक्यश्च ताभिरायोजिता निर्मिता ग्रथिता इत्यर्थः। मालाः स्रजः शिरसि मूर्धनि केशपाश इत्यर्थः। कर्णान्तरेषु कर्णोपरिभागेषु। अन्तरशब्दस्य बहिर्वाचकत्वं सुप्रसिद्धमेव। ककुभद्रुमस्यार्जुनवृक्षस्य मंजरीभिः कलिकाभिरिच्छयाऽनुकूलं यथास्यात्तथा रचितान् ग्रथितानवतंसकान् कर्णभूषणानि बिभ्रति धारयन्ति॥ २०॥

कालागुरुप्रचुरचंदनचर्चिताङ्ग्यः

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१ B. 'तडिल्लताः', 'तडिद्गुणाः'. २ B. 'स्व'. ३ K. 'मेखलोज्वलाः', B. 'कुन्दलोज्वलाः'. ४ 'माला'. ५ B. 'केतकीनाम्'. ६ 'च'. ७ 'णाम्'. ८ B. K. 'श्रोत्रानुकूल.', 'नेत्रानुकूल', 'सूनानुकूल'. ९ J. 'ताङ्गा'.

पुष्पावंतससुरभीकृतकेशपाशाः ।
श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे
शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥ २१ ॥

कालागुरुरिति । कालागुरुः कृष्णागुरुः प्रचुरो यस्मिंस्तेन चंदनेन चर्चितानि लिप्तान्यङ्गानि गात्राणि यासां ताः । "अंगगात्रकण्ठेभ्यो वक्तव्य"मिति वार्तिकेन वैकल्पिको ङीष् । "अंगं गात्रे" इति मेदिनी । पुष्पावतंसेन पुष्पशेखरेण सुरभीकृतः सुगन्धीकृतः केशपाशः केशसमूहो यासां ताः । वतंसस्तु पुमान्कर्णपूरशेखरयोरपीति मेदिनी । अवतंस इत्यस्य कर्णपूरइति व्याख्यानं नात्र मनोरमं तेन सकलस्य केशपाशस्य सुगन्धीकरणासंभवात् । किंतु शेखर इत्येव व्याख्यानं (महाराष्ट्र भाषायाम् " गजरा ") समुचितमिति दिक् । स्त्रियो नार्यो जलमुचां मेघानां ध्वनिं गर्जितमाकर्ण्य गुरुगृहाच्छ्वशुरादिगृहाच्छय्यागृहं शयनस्थानं प्रविशन्ति मदनजनकं चन्दनादिकं धारयन्त्योऽपि कामिन्यो मेघगर्जनाकर्णनेनापारयन्त्यो मन्मथविकारं सोढुं झटित्येव भर्तृसांनिध्याय शय्यागृहं गता इति कारणान्तरयोगतः कार्यसौकर्यात्समाधिनामालङ्कारः ॥ २२ ॥

कुवलयदलनीलैरुन्नतैस्तोयनम्रै-
र्मृदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।
अपहृतमिव चेतस्तोयदैः सेन्द्रचापैः
पथिकजनबधूनां तद्वियोगाकुलानाम् ॥ २२ ॥

कुवलयेति।कुवलयानां नीलोत्पलानां दलानीव पर्णानीव नीलैरसितवर्णैरुन्नतैरूर्ध्वस्थितैस्तोयेनोदकेन तद्भारेणेत्यर्थः नम्रैरतएव मृदुना पवनेन वातेन विधूतैः कम्पितैरतएव च मन्दमन्दं शनैः शनैश्चलद्भिर्गच्छद्भिः सेन्द्रचापैरिन्द्रचापेनेन्द्रधनुषा साहितैस्तोयदैर्मेघैस्तेषां पथिकानां वियोगेनाकुलानां पीडितानां पथिकजनवधूनां पान्थयुवतीनां चेतोऽन्तःकरणमपहृतमिव हृत्वा नीतमिव । मालिनीवृत्तं लक्षणं तूक्तमेव । अत्र मृदुपवनविधूतैरित्यनेन मेघदूतस्थं " मन्दंमन्दं नुदति पवनश्चानुकूल " इति पद्यं स्मारितम् ॥ २२ ॥

मुदित इव कदम्बैर्जातपुष्पैः समन्ता-
त्पवनचलितशाखैः शाखिभिर्नृत्यतीव ।
हसितमिव विधत्ते सूचिभिः केतकीनां
नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥२३ ॥

मुदित इति । नवस्य नूतनस्य सलिलस्योदकस्य निषेकात्सिञ्चनाच्छिन्नः

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१ 'दललीलैः', २ 'रुद्धतैः'. ३ 'स्तोकनम्रैः'. ४ 'विशेषा'. ५ 'तोयनम्रैः'. ६ B. K. 'तद्वियोगक्षतानाम्'. ७ 'जाति'. ८ 'सूतिभिः'. ९ B. K. 'निषेकाच्छान्ततापः'.

शान्तस्तापः पीडा यस्य स वनान्तोऽरण्यप्रान्तः समन्तात् जातानि पुष्पाणि कुसुमानि येषां तैः कदम्बैर्मुदित इव संतुष्ट इव । पवनेन वातेन चलिताः कम्पिताः शाखा येषां तैः शाखिभिर्वृक्षैर्नृत्यतीव नर्तनं विदधातीव । केतकीनां सूचिभिः परागैर्हसितमिव हास्यमिव विधत्ते करोति । हसस्य शुभ्रवर्णत्वात्केतकीपरागैस्तदुत्प्रेक्षा युज्यत एव । उत्प्रेक्षालंकारः २३ ॥

शिरसि बकुलमालां मालतीभिः समेतां
विकसितनवपुष्पैर्यूथिकाकुड्मलैश्च ।
विकचनवकदम्बैः कर्णपूरं वधूनां
रचयति जलदौघः कान्तवत्काल एषः ॥ २४ ॥

शिरसीति। जलदानां मेघानामोघःसमूहो यस्मिन्स जलदौघ एष कालो वर्षर्तुः कान्तवद्भर्तेव वधूनां भार्याणां शिरसि मूर्धनि केशपाश इति यावत् । मालतीभिर्मालतीपुष्पैः समेतां युक्तां बकुलमालां केसरदाम रचयति निबध्नाति । यथा प्रेम्णा भर्ता भार्याकेशपाशे मालानिबंधनं संपादयति तद्वदयमपि पुष्पादिना तत्संपादयतीति भावः । विकसितैः प्रफुल्लैर्नवपुष्पैर्नूतनकुसुमैर्यूथिकाया मागध्याः "जाई" इति महाराष्ट्रभाषायां । कुड्मलैः कलिकाभिश्च विकचानि संफुल्लानि नवानि कदम्बानि नीपपुष्पाणि तैश्च वधूनां स्त्रीणां कर्णपूरं कर्णभूषणं रचयति करोतीत्यर्थः । उत्प्रेक्षालंकारः ॥ २४ ॥

दधति वरकुचाग्रैरुन्नतैर्हारयष्टिं
प्रतनुसितदुकूलान्यायतैः श्रोणिबिम्बैः ।
नवजलकणसेकादुद्गतां रोमराजीं
ललितवलिविभङ्गैर्मध्यदेशैश्च नार्यः ॥ २५ ॥

दधतीति । नार्यः प्रमदा उन्नतैरूर्ध्वमुखैः वरैः श्रेष्ठैः कुचाग्रैः स्तनाग्रैर्हारयष्टिं मुक्ताहारभागं । यष्टिशब्दो हारभागवाचकः । महाराष्ट्रभाषायां "पदर" इति । आयतैर्विस्तृतैः श्रोणिबिम्बैः कटिपश्चाद्भागैः प्रतनूनि सूक्ष्माणि सितानि शुभ्राणि दुकूलानि वस्त्राणि । ललितानां सुन्दराणां वलीनां त्रिवलीनां भङ्गा रचना येषु तैर्मध्यदेशैर्नवानां जलकणानामुदकबिन्दूनां सेकात्सिञ्चनादुद्गतामुत्पन्नां रोम-

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१ D. B. 'कुसुमितनवपुष्पैः'. 'कुसुमितवनपुष्पैः'. २ G. J. 'वन'. ३ 'जालकैश्च'. ४ B. J. 'कुचयुगाग्रैः'. G. 'पृथुकुचाग्रैः'. ५ 'रुचिरतर'. ६ 'लव.'. ७ B. 'उन्नताम्'. ८ 'राजिम्'. ९ B. 'त्रिवलिवलितशोभाम्'. J. 'त्रिवलिवलिविभागैः'. 'त्रिवलिवलिविभङ्गैः'. D. 'ललितवलिविभागैः'. 'त्रिवलिललितशोभां'. 'त्रिवलिजनितशोभैः'. १० 'देशे तु'. D. 'देशे च'.

राजीं लोमश्रेणीं च दधति धारयन्ति । " तनूरुहं रोमलोमे "त्यमरः । रोमराजीं रोमाञ्चपंक्तिमिति व्याख्यानं नातीव स्वरसमिति दिक् ॥ २५ ॥

नवजलकणसङ्गाच्छीततामादधानः
कुसुमभरनतानां लासकः पादपानाम् ।
जनितरुचिरगन्धः केतकीनां रजोभिः
परिहरति नभस्वान् प्रोषितानां मनांसि ॥ २६ ॥

नवेति । नवानां नूतनानां जलकणानां सङ्गात्संबंधाच्छीततां शैत्यमादधानः स्वीकुर्वाणः कुसुमानां पुष्पाणां भरेणाधिक्येन नतानां नम्राणां पादपानां वृक्षाणां लासको नर्तकः। लासको लास्यकारिणीति मेदिनी । "नर्तको लासकः समा"वित्यर्थकश्च " नर्तकीलासिके समे " इत्यमरः । नाशक इति पाठस्तु पुष्पाणि भूमौ पातयन्वृक्षाणां नाशक इत्यभिप्रायेण कथंचिन्नेयः । केतकीनां रजोभिः परागैर्जनित उत्पादितो रुचिरो मनोहरो गन्धो यस्य स नभस्वान्मातरिश्वा प्रोषितानां पथिकजनानां मनांसि चेतांसि परिहरत्याकर्षति । ईदृशं वायुमाघ्राय वियुक्ता विमनस्कां भवन्तीत्यर्थः २६ ॥

जलभरनमितानामाश्रयोऽस्माकमुच्चै-
रयमिति जलसेकैस्तोयदास्तोयनम्राः ।
अतिशयपरुषाभिर्ग्रीष्मवन्हेः शिखाभिः
समुपजनिततापं ह्लादयन्तीव विन्ध्यम् ॥ २७ ॥

जलभरेति । तोयेनोदकेन नम्रा नतास्तोयदा मेघा जलभरेण नमितानामधोभागमवतीर्णानामस्माकमुच्चैरयमाश्रयो निवासस्थानं भवतीति शेषः । इति हेतोरतिशयमत्यन्तं परुषाभिः कठोराभिर्ग्रीष्मवन्हेः शिखाभिर्ग्रीष्मातपस्य ज्वालाभिर्ग्रीष्मसूर्यकिरणैरितियावत् । समुपजनितः सम्यगुत्पादितस्तापः पीडा यस्य तं विन्ध्यं विन्ध्याचलं ह्लादयन्तीव तोषयन्तीव । अत्र मेघकृतं विन्ध्यपर्वते वर्षणं तत्क्लमापनोदाय पूर्वोपकारस्मृत्या विहितमित्युप्रेक्षणादुत्प्रेक्षालंकारः ॥ २७ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

बहुगुणरमणीयः कामिनीचित्तहारी
तरुविटपलतानां बान्धवो निर्विकारः ।

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१ 'सेकात्'. २ J. 'नाशकः'. 'लालसः'. 'नायकः'. ३ B. K. 'सुरभि'. ४ B. J. 'अपहरति'. 'व्यवहरति'. ५ 'योषितानाम्'. ६ D. G. N. 'धरविनतानाम्'. ७ 'इति बहुगुणरम्यः'. ८ B. J. 'योषिताम्'.

जलदसमय एष प्राणिनां प्राणभूतो
दिशतु तव हितानि प्रायशो वाञ्छितानि ॥२८॥

इति श्रीकालिदासकृतावृतुसंहारे वर्षावर्णनं नाम द्वितीयः सर्गः ॥२॥

बहुगुणेति । बहुभिरनेकैर्गुणै रमणीयः सुन्दरः कामिनीनां प्रमदानां चित्तहारी मनोहारी तरुविटपलतानां वृक्षशाखावल्लीनां निर्विकारो विकृतिहीनो निष्कपट इति यावद्बान्धवो मित्रम् । नतविटपिलतानामिति पाठस्तु न मनोरमः । नम्रयं नम्राणामेव बान्धवोऽन्येषां चारिरस्ति । अथवा नतानां लासकोयमन्येषामुन्नतानां वृक्षाणामुत्पाटक इत्यभिप्रायेण नेयोऽयं पाठः । प्राणिनां चेतनानां प्राणभूतः । इवार्थे भूतशब्दः पुनरुक्तभूतमितिवत् । प्रायश इति पदं प्रायो निरर्थकम् । प्राणहेतुरिति पाठे तु प्राणहेतुर्जीवनाधार उदकदत्वेन वा वनस्पत्युज्जीवकत्वेन वेति भावः । एष जलदसमयो वर्षाकालस्तव हितान्यनुकूलानि वाञ्छितान्येषेक्षितानि दिशतु ददातु ॥ २८ ॥

इति श्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां द्वितीयःसर्गः ॥ २ ॥

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१ 'एषम्'. २ 'प्राणिनः'. ३ K. प्राणहेतुः'. ४ B. 'प्रायसो'

तृतीयः सर्गः

शरद्वर्णनम् ।

क्रमागतं शरत्कालं वर्णयति ।

काशांशुका विकचपद्ममनोज्ञवक्त्रा
सोन्मादहंसरवनूपुरनादरम्या ।
आपक्कशालिरुचिरानतगात्रयष्टिः
प्राप्ता शरन्नववधूरिव रूपरम्या ॥ १ ॥

काशांशुकेति । काशमेव तृणविशेष एव "लव्हाळे" इति महाराष्ट्रभाषायामंशुकं वस्त्रं यस्याः सा । पक्षे काशमिवांशुकं यस्याः । श्वेतवसनधारिणीत्यर्थः । विकचं प्रफुल्लं पद्ममेव मनोज्ञं सुन्दरं वक्त्रमाननं यस्याः सा । पक्षे विकचपद्ममिव मनोज्ञं वक्त्रं यस्याः । सोन्मादानामुन्मादेन मदेन सहितानां हंसानां रव एव नूपुरस्य मञ्जीरस्य नादः शिञ्जितं तेन रम्या मनोज्ञा पक्षे सोन्मादहंसरव इव यो नूपुरनादस्तेन रम्या । आपक्का आसमन्तात्परिणता शालिः कलम एव रुचिरा सुन्दरा आनतेषन्नम्रा गात्रयष्टिः शरीरयष्टिर्यस्याः । "शालिस्तुकलमादौ चे"ति मेदिनी । पक्षे आपक्कशालिरिव रुचिरानतगात्रयष्टिर्यस्याः। आपक्कशालिरुचिरातनुगात्रयष्टिरिति पाठ ईषत्कृशेत्यर्थः।अतः स पाठो न संगच्छते । रूपेण सौंदर्येण रम्या शरद् नववधूरिव नूतनवधूरिवागता । उपमालंकारः । यथा नववधूर्लज्जितलाज्जिता नम्रमुख्यागच्छति तद्वदियमपि पक्कशालिमिषेण नतमुखीत्यर्थो गम्यतेऽस्मिन् आपक्कशालिरुचिरानतगात्रयष्टिरिति पाठ इत्यलम्॥ वसन्ततिलकावृत्तम् ॥ १ ॥

काशैर्महीं शिशिरदीधितिना रजन्यो
हंसैर्जलानि सरितां कुमुदैः सरांसि ।
सप्तच्छदैः कुसुमभारनतैर्वनान्ताः
शुक्लीकृतान्युपवनानि च मालतीभिः ॥२॥

काशैरिति । काशैः काशपुष्पैर्मही पृथिवी । शिशिरा शीतला दीधितयोंऽशवो यस्य तेन चन्द्रेण रजन्यो रात्रयः हंसै राजहंसैः सरितां नदीनां जलानि । कुमुदैः श्वेतकमलैः सरांसि । कुसुमानां पुष्पाणां भारेण नतैर्नम्रैः सप्तच्छदैः सप्तपर्णैर्वनान्ता वनप्रान्तभागा मालतीभिर्मालतीपुष्पैश्चोपवनानि शुक्लीकृतानि शुभ्रीकृतानि ॥ २ ॥

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१ B. 'रुत.' २ B. K. 'ललिता.' ३ D. J. N. 'तनु'. ४ B. 'रम्यरूपा'. 'हारिरूपा'

चञ्चन्मनोज्ञशफरीरसनाकलापाः
पर्यन्तसंस्थितसिताण्डजपङ्क्तिहाराः ।
नद्यो विशालपुलिनोरुनितम्बबिम्बा
मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥

चञ्चदिति । चञ्चन्ती मनोज्ञा मञ्जुला शफरी शुभ्रो मत्स्यविशेष एव रसनाकलापः काञ्चीगुणो यासां ताः । पक्षे चञ्चन्मनोज्ञशफरीव रसनाकलापो यासाम् । पर्यन्ते प्रान्तदेशे संस्थिता ये सिताः शुभ्रवर्णा अण्डजा हंसादयः पक्षिणस्त एव हारो मुक्ताहारो यासां ताः । पक्षे पर्यन्तसंस्थितसिताण्डजा इव हारो यासां ताः । विशालः पृथुलो यः पुलिनो वालुकाप्रान्तः स एव उरु महद् नितम्बबिम्बं कटिपश्चाद्भागो यासां ताः । पक्षे विशालपुलिन इवोरु नितम्बबिम्बं यासां ताः । नद्योऽद्य शरत्काले मदेनयौवनजेनेतियावत्सहिताः समदाः प्रमदा इव मन्दं शनैः शनैः प्रयान्ति गच्छन्ति । उपमालंकारः ॥ ३ ॥

व्योम क्वचिद्रजतशङ्खमृणालगौरै-
स्त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः ।
संलक्ष्यते पवनवेगचलैः पयोदै-
राजेव चामरशतैरुपवीज्यमानः ॥ ४ ॥

व्योमेति । व्योमाकाशं क्वचित् कुत्रचिद्रजतं रौप्यं शङ्खः कम्बुर्मृणालं बिसं च तानीव गौराः शुभ्रवर्णास्तैः । त्यक्तमम्बूदकं यैस्तैरत एव लघुतयोदकभारा-भावाच्छतशः शतं शतं प्रयातैः पवनवेगेन चलैश्चंचलैः पयोदैश्चामरशतैरनेकैश्चामरैरुपवीज्यमानो राजेव नृप इव संलक्ष्यते दृश्यते शोभते । उपमालंकारः ॥ ४ ॥

भिन्नाञ्जनप्रचयकान्ति नभो मनोज्ञं
बन्धूकपुष्परचिताऽरुणिता च भूमिः ।
पक्वाश्च पङ्ककलमावृतभूमिभागाः
प्रोत्कण्ठयन्ति न मनो भुवि कस्य यूनः ॥ ५ ॥

भिन्नेति । भिन्नश्छिन्नो योऽञ्जनप्रचयः कज्जलसमूहस्तद्वत्कान्तिः प्रभा यस्य तत् । मनोज्ञं सुन्दरं नभ आकाशम् बन्धूकपुष्पैर्बन्धुजविपुष्पैः "दुपारी" इति भाषायाम् प्रसिद्धै रचिता संपादिता अरुणिता रक्तिमा यस्याः सा भूमिश्च । पक्वैः कलमैः शालिभिरावृता वेष्टिता भूमिभागा

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१ 'वल्गा'. २ 'भक्ति'. ३ D. J. N. 'पुलिनान्त'. ४ 'देशा'. ५ 'वीता'. 'मुक्ता'. ६ B. उत्प्रेक्ष्यते'. उत्प्रेक्षते'. ७ D. J. N. 'चामरवरैः' ८ B 'रभिवीज्यमानः'. 'रपि वीज्यमानः' ९ B. 'रजसारुणिता'. 'निकरैरुचिरा'. १० 'चारुकलमा' J. N. D. 'चारुकमला'. 'पक्वकलमाचित'. ११ B. 'उत्कण्ठयान्ति'.

येषां ते वप्राश्च चारुकमलावृतभूमिभागा इति पाठे तु चारुभिर्मनोहरैः कमलैरावृता भूमिभागा येषां ते वप्रास्तटा इत्यर्थः। "वप्रः प्राकाररोधसोः। क्षेत्रे ताते चये रेणा" विति हेमचन्द्रः। भुवि कस्य यूनो मनो मानसं न प्रोत्कण्ठयन्ति सोत्कण्ठं न विदधति। अपि तु सर्वस्यापीत्यर्थः॥ ५॥

मन्दानिलाकुलितचारुविशालशाखः
पुष्पोद्गमप्रचयकोमलपल्लवाग्रः।
मत्तद्विरेफपरिपीतमधुप्रसेक-
श्चित्तं विदारयति कस्य न कोविदारः॥ ६॥

मन्देति। मन्देनाल्पेनानिलेन पवनेनाकुलिताः पीडिताः कम्पिता इति यावच्चारवः सुन्दरा विशाला महत्यः शाखाः स्कंधा यस्य सः पुष्पाणां कुसुमानामुद्गमस्योत्पत्तेः प्रचयेनाधिक्येन कोमलानि सुकुमाराणि पल्लवानां पर्णानामग्राणि यस्य सः। मत्तैर्मदयुक्तैर्द्विरेफैर्भ्रमरैः परिपीतो मधुनो मकरन्दस्य प्रसेकः प्रसवो यस्य सः कोविदारश्चमरिकवृक्षः "कांचन" इति महाराष्ट्रीयभाषायाम्। कस्य चित्तं न विदारयति। कस्य मानसं विदीर्णं न करोत्यपि तु सर्वस्यापीत्यर्थः॥ ६॥

तारागणप्रवरभूषणमुद्वहन्ती
मेघावरोधपरिमुक्तशशांकवक्त्रा।
ज्योत्स्नादुकूलममलं रजनी दधाना
वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला॥ ७॥

तारेति। ताराणां नक्षत्राणां गणः समूह एव प्रवरं श्रेष्ठं भूषणमलङ्कारो यस्याः पक्षे तारागण इव प्रवरभूषणं यस्याः मेघानामवरोधेन व्यवधानेन परिरहितो यः शशाङ्कश्चंद्रमाः स एव वक्त्रं यस्याः सा। पक्षे मेघावरोधपरिमुक्तशशाङ्क इव वक्त्रं यस्याः। अमलं स्वच्छं ज्योत्स्नैव चंद्रिकैव दुकूलं दधाना बाला रजन्यल्पीभूता रात्रिर्बाला प्रमदा युवतिरिव वृद्धिं प्रयाति। अस्मिन्नृतौ स्वल्पीभूता रात्रिः क्रमेण वर्धते तदनुरोधेनेयमुक्तिरिति भावः॥ ८॥

कारण्डवाननविघट्टितवीचिमालाः
कादम्बसारसकुलाकुलतीरदेशाः।
कुर्वन्ति हंसविरुतैः परितो जनस्य
प्रीतिं सरोरुहरजोऽरुणितास्तटिन्यः॥ ८॥

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१ J. N. D 'तराग्रशाखः'. 'चारुमनोज्ञ'. 'सर्वमनोज्ञ' २ 'प्रचुर'. प्रवलकोमलपल्लवाङ्गः'. ३ D. B. J. 'प्रचुर.' ४ B. 'मेघोपरोध'. ५ 'वसाना'. ६ 'कारण्डवैरभि'.'कारण्डवाहव'. ७ G. N. 'चयाकुल'. ८ D. J. 'परां कमलरेणुवृतास्तटिन्यः'. K. 'सरोरुहरजोरुणिताश्चनद्यः'. B. 'मनोज्ञकमलारुणिताश्च नद्यः'.

कारण्डवेति । कारण्डवानां काकसदृशानां पक्षिविशेषाणामाननैर्मुखैर्विघट्टिताः प्रहता वीचिमालास्तरङ्गपङ्क्तयो यासां ताः । कादम्बानां कलहंसानां पक्षिविशेषाणां कुलेन समूहेनाकुलाः पीडितास्तीरदेशास्तटप्रदेशा यासां ताः । सरोरुहाणां कमलानां रजोभिः परागैररुणिताः कपिलीकृतास्तटिन्यो नद्यः परितः समन्ताद्धंसविरुतैर्हंसस्वनैर्जनस्य परां प्रीतिं कुर्वन्ति जनयन्तीत्यर्थः । प्रीतिं परां-कमलरेणुवृता इति पाठे कमलानां रेणुभिर्वृता व्याप्ता इत्यर्थः ८ ॥

नेत्रोत्सवो हृदयहारिमरीचिमालः
प्रल्हादकः शिशिरसीकरवारिवर्षी ।
पत्युर्वियोगविषदिग्धशरक्षतानां
चन्द्रो दहत्यतितरां तनुमङ्गनानाम् ॥ ९ ॥

नेत्रोत्सव इति । नेत्राणां नयनानामुत्सव आनंदकर इति यावत् । हृदयं हरति सा हृदयहारिणी ताच्छील्यं द्योतयितुमुपपदसमासः । तादृशी मरीचीनां किरणानां माला पङ्क्तिर्यस्य सः । प्रल्हादकोऽत्यन्तानन्दजनकः शिशिरं शीतं सीकरणां कणानां वार्युदकं वर्षति स शिशिरसीकरवारिवर्षी । यद्यपि सीकरपदं "सीकरोम्बुकणः स्मृतः" इत्यमरकोशादम्बुकणरूपविशिष्टवाचि तथापि तस्य वारिरूपे विशेषणपदसमभिव्याहारे कणमात्र एवार्थः । विशिष्टवाचकानां पदानां विशेषणपदसमभिव्याहारे विशेष्यमात्रपरत्वमिति न्याया"त्सकीचकैर्मारुतपूर्णरन्ध्रै"रितिवत् । चन्द्र इन्दुः पत्युर्भर्तुर्वियोग एव विषं तेन दिग्धो लिप्तो यश्शरस्तेन क्षता व्रणितास्तासामङ्गनानां वियोगिनीनां तनुं शरीरमतितरामत्यन्तं दहति संतापयति ॥९॥

आकम्पयन्फलभरानतशालिजालां-
नानर्तयंस्तरुवरान्कुसुमावनम्रान् ।
उत्फुल्लपंकजवनां नलिनीं विधुन्वन्
यूनां मनश्चलयति प्रसभं नभस्वान् ॥ १० ॥

आकम्पयन्निति । फलानां भरेणाधिक्येनानतानि शालिजालानि कलमसमूहास्तानाकम्पयन्नीषच्चलयन् कुसुमैः पुष्पैरवनम्रांस्तरुवरानानर्तयन् । एतेन पवने मान्द्यमावेदितमन्यथा स एव वेगवान् पवनः फलानि कुसुमानि च भूमौ पातयेत् । उत्फुल्लानां पंकजानां वनं निवासो यस्यां तां नलिनीं कमलिनीं विधुन्वन् विशेषेण कम्पयन् नभस्वान् यूनां तरुणानां मनो मानसं चलयति कम्पयति विकारयतीत्यर्थः । "वनं नपुंसके नीरे निवासालयकानने" इति मेदिनी ॥ प्रोत्फुल्लपंकजवतीमिति पाठे तु प्रोत्फुल्लानि पंकजानि विद्यन्ते यस्यास्तामित्यर्थः ।

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१ 'गौरः'. २ 'प्रल्हादयन् शिशिरशीकरवारिवर्षैः'. ३ B. K. अनुदिनम्'. 'रुचत्यनुदिनम्'. ४ B. 'जालम्'. 'जालानि'. ५ J. 'कुरबकान्' 'तरुवनान्'. ६ 'प्रोत्फुल्ल', 'प्रोत्फुल्लपङ्कजवतीम्'. ७ K. 'मदयति', 'स्खलयति'.

सोन्मादहंसमिथुनैरुपशोभितानि
स्वच्छानि फुल्लकमलोत्पलभूषितानि ।
मन्दप्रभातपवनोद्धतवीचिमाला-
न्युत्कण्ठयन्ति सहसा हृदयं सरांसि ॥ ११ ॥

सोन्मादेति । सोन्मादानामुन्मादेन चित्तविभ्रमेण सहितानां मत्तानामिति यावत् "उन्मादश्चित्तविभ्रम" इत्यमरः । हंसानां मिथुनैर्द्वन्द्वैरुपशोभितान्यलंकृतानि। स्वच्छान्यमलानि फुल्लानि विकसितानि कमलानि पद्मान्युत्पलानीन्दीवराणि च तैर्भूषितानि । मन्देन प्रभातपवनेन प्रातर्वायुनोद्भूतोत्पन्ना वीचीनां लहरीणां माला पङ्क्तिर्येषु तानि सरांसि सरोवराणि हृदयं मानसं सहसा अतर्कितमुत्कण्ठयन्ति । सोत्कण्ठं विदधति । " अतर्किते तु सहसे "त्यमरः । प्रसभमिति पाठे तु बलात्कारेणेत्यर्थः ११ ॥

नष्टं धनुर्बलभिदो जलदोदरेषु
सौदामिनी स्फुरति नार्द्य वियत्पताका ।
धुन्वन्ति पक्षपवनैर्न नभो बलाकाः
पश्यन्ति नोन्नतमुखा गगनं मयूराः ॥ १२ ॥

नष्टमिति । अद्य जलदानां मेघानामुदरेषु गर्भेषु बलभिद इन्द्रस्य धनुर्नष्टं विलुप्तम्। वियत आकाशस्य पताका ध्वजभूता सौदामिनी विद्युन्न स्फुरति न विलसति । बलाकाः पक्षिविशेषाः पक्षपवनैः पत्रवातैर्नभो न धुन्वति न कम्पयन्ति । उन्नतमूर्ध्वं मुखं येषां ते मेघावलोकनायेति भावः मयूरा बर्हिणा गगनं न पश्यन्ति । वर्षाकाले हि मेघसन्निधानाद्बलाका वियदलंकुर्वन्ति । उक्तं हि कविवरेण मेघसंदेशे " सेविष्यन्ते नयनसुभगं खे भवन्तं बलाका " इति । अधुना । मेघाभावान्न सन्त्येव ते पक्षिण इत्यभिप्रायेणेदम् ॥ १२ ॥

नृत्यप्रयोगरहितान् शिखिनो विहाय
हंसानुपैति मदनो मधुरप्रगीतान् ।
मुक्त्वा कदम्बकुटजार्जुनसर्जनीपान्
सप्तच्छदानुपगता कुसुमोद्गमश्रीः ॥ १३ ॥

नृत्येति । मदनो मन्मथो नृत्यप्रयोगेण नर्तनप्रयोगेण रहितान् वर्जितान्

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१ D. G. N. 'स्वच्छप्र'. २ 'चारु'. ३ B. K. 'मन्दप्रचार'. मन्दंप्रभात'. 'मन्दप्रवाह'. ४ 'पवनोद्धत'. ५ 'उत्कम्पयन्ति'. ६ B. 'हृदयं सहसा'. 'प्रसभं हृदयम्'. ७ 'जलदोदकेषु'. ८ 'नापि'. ९ 'चोन्नतमुखाः'. 'नोद्गतमुखाः'. 'नोद्धतमुखाः'. १० 'प्रतीतान्'. ११ B. 'त्यक्त्वा'. १२ 'नीपवृक्षान्'. १३ 'उद्गतश्रीः'

शिखिनो मयूरान् विहाय त्यक्त्वा मधुरं सुन्दरं प्रगीतं गानं येषां तान् हंसानुपैति गच्छति । मधुरप्रतीतान् इति पाठे मधुरा इति प्रतीताः प्रसिद्धास्तान् ।" प्रतीतः सादरे ज्ञाते हृष्टप्रख्यातयोस्त्रिषु " इति मेदिनी । कुसुमानां पुष्पाणामुद्गमस्योत्पत्तेः श्रीः शोभा कदम्बो वृक्षविशेषः कुटजः शक्रः अर्जुन इन्द्रद्रुवृक्षः नीपः कदम्ब प्रकारस्तान् विहाय सप्तच्छदान् सप्तपर्णवृक्षान् " सातवण" इतिभाषायामुपगता प्राप्ता । वर्षाकाल इमे सर्वेपि वृक्षाः पुष्पपूर्णा भवन्तीति पूर्वसर्ग एव स्पष्टम् ॥१३॥

शेफालिकाकुसुमगन्धमनोहराणि
स्वस्थस्थिताण्डजकुलप्रतिनादितानि ।
पर्यन्तसंस्थितमृगीनयनोत्पलानि
प्रोत्कण्ठयन्त्युपवनानि मनांसि पुंसाम् ॥१४॥

शेफालिकेति । शेफालिकाया निर्गुण्ड्याः कुसुमानां पुष्पाणां गन्धेन सुवासेन मनोहराणि सुन्दराणि । स्वस्थं पीडारहितं यथास्यात्तथा स्थितानामुपविष्टानामण्डजानां पक्षिणां कुलैःसमूहैः। प्रतिनादितानि प्रतिशब्दितानि । पर्जन्यादिपीडानाशात्स्वस्थस्थितानां पक्षिणां मधुरैः शब्दैर्नादितानीत्यर्थः । यत्तु तापदावानलादिनाशात्स्वस्थं स्थिता इत्यर्थः स न मनोरमः । तन्नाशस्य पूर्वर्तुनैव विहितत्वेन तदानंदस्य पूर्वानुभूतत्वात् । पर्यन्त आसमन्तात् संस्थितानामुपविष्टानां मृगीणां नयनान्येवोत्पलानीन्दीवराणि येषां तान्युपवनानि पुंसां पुरुषाणां मनांसि प्रोत्कण्ठयन्ति उत्कण्ठायुक्तानि कुर्वन्ति ॥ १४ ॥

कल्हारपद्मकुमुदानि मुहुर्विधुन्वं-
स्तत्संगमादधिकशीतलतामुपेतः ।
उत्कण्ठयत्यतितरां पवनः प्रभाते
पत्रान्तलग्नतुहिनानि हरंस्तरूणाम् ॥ १५ ॥

कल्हारेति । प्रभाते प्रातःकाले कल्हारं रक्तकमलं पद्मं नलिनं कुमुदं सितकमलं च तानि मुहुर्वारंवारं विधुन्वन्कम्पयन् । तत्संगमात्तेषां कल्हारादीनां संगमात्संबन्धादधिकशीतलतामत्यन्तशैत्यमुपेतः प्राप्तः पत्राणां पर्णानां प्रान्ते प्रान्तभागे लग्नानि संसक्तानि तुहिनानि तुषारान् हरन् पवनोऽतितरामत्यन्तमुत्कण्ठयत्युत्सुकयति । पत्रान्तलग्नतुहिताम्बु विधूयमान इति पाठस्तु न सम्यक् । विधूयमान इति हि कर्मणि शत्रन्तं तस्य कर्मण एव विशेषणत्वस्य न्याय्यत्वेन कर्तरि

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१ D. G. J. 'राग'. २ B. 'शाखास्थित'. 'कच्छास्थित' 'सुस्थस्थित'. 'स्वच्छस्थित'. 'गण'. ४ प्रतिवादितानि'. ५ 'यूनाम्'. ६ K. 'कुसुमानि. ७ 'मुदा'. ८ K. 'उपेत्य'. ९ B. 'सोत्कां करोति वनिताम्'. 'सोत्काः करोति वनिताः' 'सोत्कं करोति हृदयम्'. १० D. J. N. B. 'तुहिनांबुविधूयमानः'. —'विधूननेन'. ११ वनद्रुमाणाम्'.

वायौ तत्संबधस्य दुर्निरूप्यत्वात्। पत्रान्तलग्नतुहिनाम्बु विधूयमानं येनेति विशेषणपूर्वनिपाततामनंगीकृत्याहिताग्नेराकृतिगणत्वाद्वा कथंचिन्नेयः। सर्वथा पत्रान्तलग्नतुहिनाम्बु विधूयते स इति व्याख्यानं भ्रममूलकमेव ॥ १५ ॥

संपन्नशालिनिचयावृतभूतलानि
स्वस्थस्थितप्रचुरगोकुलशोभितानि।
हंसैः ससारसकुलैः प्रतिनादितानि
सीमान्तराणि जनयन्ति नृणां प्रमोदम् ॥ १६ ॥

संपन्नेति। संपन्नानां साधितानां पक्वानामिति यावत् शालीनां कलमानां निचयेन समुदायेनावृतान्याच्छादितानि भूतलानि भूभागा येषां तानि। "संपन्नं साधिते ऽपि स्यादि"ति मेदिनी। संपन्नानां जलसिक्तानामिति त्वपव्याख्यानम्। स्वस्थमनुद्वेगं सरोमन्थमित्यर्थः स्थितानां प्रचुराणां बहूनां गवां कुलैः समूहैः शोभितानि भूषितानि। सारसकुलेन पक्षिविशेषसमूहेन सहितैर्हंसैः प्रतिनादितानि सीमान्तराणि सीमाप्रदेशा नृणां प्रमोदमानन्दं जनयन्ति ॥ १६ ॥

हंसैर्जिता सुललिता गतिरङ्गनाना-
मम्भोरुहैर्विकसितैर्मुखचन्द्रकान्तिः।
नीलोत्पलैर्मदचलानि विलोचनानि
भ्रूविभ्रमाश्च सरितां तनुभिस्तरङ्गैः ॥ १७ ॥

हंसैरिति। अङ्गनानां प्रमदानां सुललिताऽतिमनोहरा गतिर्हंसैर्जिता। मुखचन्द्रस्य वदनशशिनः कान्तिर्विकसितैः प्रफुल्लैरम्भोरुहैः कमलैर्जिता। नीलोत्पलैरिन्दीवरैर्मदेन चलानि चञ्चलानि विलोचनानि नयनानि जितानि। मदकलानीति पाठे मदेन कलानि मनोहराणीत्यर्थः। भ्रूविभ्रमा भ्रुवो विलासाः सरितां नदीनां तनुभिः सूक्ष्मैस्तरंगैर्लहरीभिर्जिताः। भ्रूभंगस्य तरंगसाम्यं तु मेघसंदेशेपि "सभ्रूभङ्गं मुखमिव पयो वेत्रवत्याश्चलोर्मि" इत्यादिरूपेणोक्तम् ॥ १७ ॥

श्यामा लताः कुसुमभारनतप्रवालाः
स्त्रीणां हरन्ति धृतभूषणबाहुकान्तिम्।
दन्तावभासाविशदास्मितवक्त्रकान्ति
कङ्केलिपुष्परुचिरा नवमालिका च ॥ १८ ॥

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१ B. 'सुष्ठु'. 'सुस्थ'. २ B. 'च'. ३ B. J. 'जन'. ४ G. J. N. D. 'मदकलानि'. ५ D. G. J. N. 'विलोकितानि'. ६ G. J. N. 'रुचिराः'. ७ 'भृत.'. 'बहु'. ८ 'दन्तेविभास'. 'दन्तावसक्त'. ९ J. 'ओष्ठा'. १० K. 'वक्त्र'. D. G. N. J. 'चन्द्र'. ११ K. 'बन्धूकपुष्परचिता नवमालतीच.'. B. 'साशोकपुष्परचिता नवमालतीच. १२ D. 'मालिकेव'. 'मालतीव'.

श्यामेति । कुसुमानां भारेण नतानि नम्राणि प्रवालानि यासां ताः श्यामा लताः कृष्णवल्यः स्त्रीणां युवतीनां धृतानि भूषणान्यलंकारा यैस्तेषां बाहूनां कान्तिं शोभां हरन्ति दूरीकुर्वन्ति। कङ्केलिपुष्पै रुचिरा मनोहरा नवमालिका भाषायां 'बटमोगरा' इति प्रसिद्धा लता पुष्पिताशोकवृक्षाश्रयिणी नवमालिका लतेत्यर्थः। दन्तानां रदानामवभासेन कान्त्या विशदं स्वच्छं स्मितं यस्य तादृशस्य वक्त्रस्य कान्तिं शोभां हरति। हरस्मीत्यस्य वचनविपरिणामेनान्वयः ॥ १८ ॥

केशान्विताम्तुघननीलविकुञ्चिताग्रा—
नापूरयन्ति वनिता नवमालतीभिः ।
कर्णेषु च प्रचलकाञ्चनकुण्डलेषु
नीलोत्पलानि विविधानि निवेशयन्ति ॥ १९ ॥

केशानिति । वनिता प्रमदा नितान्तमत्यन्तं घनाः सान्द्रा नीला नीलवर्णा विकुञ्चिताः कुटिला अग्रभागा येषां तान् केशान्नवमालतीभिर्नूतनैर्मालतीपुष्पैरापूरयन्ति । अपि च प्रचलानि चञ्चलानि काञ्चनकुण्डलानि हैमकर्णभूषणानि येषु तेषु कर्णेषु विविधान्यनेकप्रकाराणि विकचानीति पाठे विकसितानीत्यर्थः। नीलोत्पलानि नीलकमलानि निवेशयन्ति स्थापयन्ति। नीलोत्पलैर्युवतयः कर्णालंकारान्विदधतीत्यर्थः ॥ १९ ॥

हारैः सचन्दनरसैः स्तनमण्डलानि
श्रोणीतटं सुविपुलं रसनाकलापैः ।
पादाम्बुजानि कलनूपुरशेखरैश्च
नार्यः प्रहृष्टमनसोऽद्य विभूषयन्ति ॥ २० ॥

हारैरिति । प्रहृष्टं प्रमुदितं मनो यासां ता नार्यः कामिन्योऽद्य चन्दनरसेन सहितैर्हारैर्मुक्ताहारैः स्तनमण्डलानि कुचकुम्भान् । रसनाकलापैर्मेखलागुणैः सुविपुलं सुमहच्छ्रोणीतटं कटिपश्चाद्भागम् । कला मनोहरा ये नूपुरशेखरा मंजीरश्रेष्ठास्तैः पादाम्बुजानि चरणसरोरुहाणि च विभूषयन्त्यलंकुर्वन्ति ॥ २० ॥

स्फुटकुमुदचितानां राजहंससंस्थितानां
मरकतमणिभासा वारिणा भूषितानाम् ।
श्रियमतिशयरूपां व्योम तोयाशयानां
वहति विगतमेघं चन्द्रतारावकीर्णम् ॥ २१ ॥

स्फुटेति । विगता नष्टा मेघा यस्मात्तत्। चंद्रश्च तारा नक्षत्राणि च तामि-

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१ निकुञ्चिताग्रान्. २ K. प्रबल G. J. N. D. प्रवर. प्रचुर. ३ N. D. कुड्मलेषु. ४ K. विकचानि. रुचिराणि. ५ B. निवेशयन्तेः. ६ B. पादाम्बुजम्. ७ K. वर. B. कनकनूपुर. कनकनिर्मितनूपुरैश्च. ८ प्रसन्नमनसः प्रविभूषयन्ते. ९ K. आश्रितानाम्. १० आपूरितानाम्.

रवकीर्णं व्याप्तं व्योमाकाशं स्फुटैः प्रफुल्लैः कुमुदैः कुवलयैश्चिता अवकीर्णास्तेषाम् । स्थिता राजहंसाः तेषाम् । "जातिकालसुखादिभ्यः परा निष्ठा वक्तव्ये"ति वार्तिकेन निष्ठान्तस्य स्थितशब्दस्य परनिपातः । मरकतमणेर्गारुत्मतरत्नस्य भा इव भाः प्रभा यस्य तेन वारिणोदकेन भूषितानामलंकृतानां तोयाशयानां जलाधाराणाम् । अतिशयमत्यन्तं रूपं स्वरूपं यस्यास्तां श्रियं कान्तिं वहति धारयति शरदि गगनसलिलनैर्मल्यप्रसिद्धेरिति भावः । मालिनीवृत्तम् ॥ २१ ॥

शरदि कुसुमसङ्गाद्वायवो वान्ति शीता
विगतजलदवृन्दा दिग्विभागा मनोज्ञाः ।
विगतकलुषमम्भः श्यालिपक्का धरित्री
विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥ २२ ॥

शरदीति । शरदि शरदतौ वायवः कुसुमानां पुष्पाणां संगात्संबन्धाच्छीतलाः शीता यान्ति वहन्ति । विगतानि नष्टानि जलदानां मेघानां वृन्दानि चया येभ्यस्ते दिग्विभागाः ककुप्भ्यान्ता मनोज्ञाः सुन्दराः विशदजलदवृन्दा इति पाठोऽपि साधुः । यतोऽस्मिन्नृतौ तोयविरहितानां विशदानां मेघानामुपलम्भात् । अम्भ उदकं विगतं विशेषेण नष्टं कलुष्यं यस्य तत् कलुषशब्दो भावप्रधानोऽङ्गीकार्यः सर्वथा मलरहितत्वात्संग्राह्यमित्यर्थः । अत एव " नादेयं नादेयं शरदि वसन्ते च नादेयम् " इति सुभाषितोक्तिरपि युज्यते । धरित्री पृथ्वी शालिपक्का पक्काः शालयो यस्यां सा तथाभूता । जातिकालसुखादिभ्यः परा निष्ठेति वार्तिकेन पक्वशब्दस्य परनिपातः । श्यानपंकेति पाठे श्यानः शुष्कः पंकः कर्दमो यस्यास्तथाभूतेत्यर्थः । विमलाः स्वच्छाः किरणा अंशवो यस्य तादृशश्चन्द्रो यस्मिंस्तथाभूतं व्योमाकाशं ताराभिस्तारकैर्विचित्रं चमत्कृतिजनकमित्यर्थः ॥ २२ ॥

अत्र द्वौ श्लोकौ क्षेपकौ तौ व्याख्यायेते ।

कैरकमलमनोज्ञाः कान्तसंसक्तहस्ता
वदनविजितचन्द्राः काश्चिदन्यास्तरुण्यः ।

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१ 'सुरभि'. २ B. N. K. 'कुमुद'. ३ 'तोयात्'. ४ D. J. 'यान्ति'. ५ 'विशद'. व्यपगतजलवृन्दा दिव्यरूपाश्च मेघाः ६ D. N. श्यानपङ्का J. 'श्यामपङ्का' 'शुष्कपङ्का'.

*This and the following verse appear to be interpolations and they have been printed as such by G. and N.. B. incorporates them in the body of the book and numbers them as if they were by the author. D. J. and J. 2 do not print them at all.

चिंतकुसुमसुगन्धि प्रायशो यान्ति वेश्म
प्रबलमदनहेतोस्त्यक्तसंगीतरागाः ॥ १ ॥

करेति। करकमलेन हस्ताम्बुजेन मनोज्ञाः सुन्दराः कान्ते प्रियकरे संसक्तो हस्तो यासां ताः कान्तेन हस्ते धृताः कान्तस्कंधे स्थापितहस्ता वेत्यर्थः। वदनेन विजितस्तिरस्कृतश्चन्द्रो याभिस्ताः। काश्चिदन्यास्तरुण्यः प्रबलमदनहेतोः "षष्ठी हेतुप्रयोग" इत्यनेन षष्ठी। त्यक्तः संगीते गाने रागः प्रेमा याभिस्तथाभूताः सत्यः चित्तैरेकीकृतैः कुसुमैः पुष्पैः सुगन्धि सुरभि वेश्मार्थाच्छय्यागृहं प्रायशो यान्ति रतिसुखायेति भावः। अत्रान्येषां पाठानां क्लिष्टत्वादनादरः ॥ १ ॥

सुरतरसविलासैः सत्सखीभिः समेता
असमरसविनोदं सूचयन्ति प्रकामम्।
अनुपममुखरागा रात्रिमध्याविनोदं
शरदि तरुणकान्ताः सूचयन्ति प्रमोदात् ॥ २ ॥

सुरतेति। सतीभिः सखीभिः समेताःसुरतरसस्य विलासाःप्रकाममत्यन्तमसमस्य सर्वोत्कृष्टस्य रसस्य विनोदं सूचयन्ति। तथा शरदि तरुणकान्ताः तरुणानां कान्ता भार्याः अथवा तरुणः कान्तो यासां ताः। अनुपमो निरुपमो मुखराग आननकान्तिर्यासां ताः प्रमदाः रात्रिमध्ये कृतं आ सम्यग्विनोदं प्रमोदात् सूचयन्ति। अस्य क्लिष्टत्वादेव कालिदासकृतोऽयमिति न निश्चयः। नहीदृशं क्लिष्टं काव्यं तादृशस्य कवेरस्ति ॥ २ ॥

दिवसकरमयूखैर्बोध्यमानं प्रभाते
वरयुवतिमुखाभं पङ्कजं जृम्भतेऽद्य।
कुमुदमपि गतेस्तं लीयते चन्द्रबिम्बे
हसितमिव वधूनां प्रोषितेषु प्रियेषु ॥ २३ ॥

दिवसकरेति। प्रभातेऽहर्मुखे। दिवसकरस्य भानोर्मयूखैः रश्मिभिर्बोध्यमानं विकास्यमानं पंकजं कमलमद्य वरयुवतिः श्रेष्ठा कामिनी तस्या मुखस्य आभेव कान्तिरिवाभा यस्य तादृशं जृम्भते शोभते। कुमुदं कैरवं चन्द्रबिम्बेऽस्तंगते सत्यस्ताचलमारूढे सति, प्रियेषु रमणेषु प्रोषितेषु दूरदेशगतेषु वधूनां कामिनीनां हसितमिव हास्यमिव लीयते क्षीणं भवति। चन्द्रविकासिकमलमस्तंगते चन्द्रे प्रोषितवधूहास्यमिव निमीलतीत्यर्थः। म्लायत इति पाठः सुलभः ॥ २३ ॥

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१ N. रचितकुसुमगन्धि. २ G. B. प्राविशन्तीव वेश्म. ३ N. हेतौ सूक्तसङ्गोक्तरम्याः. ४ B. G. विलासात्. ५ N. असमशर. ६ B. G. सूचयन्त्यप्रकामम्. ७ N. अनुगतमुखरागाभिः. ८ N. श्रोणिमध्ये. ९ N. प्रमोदान्. १० 'शोभते.' ११ 'कुमुदमुपगतश्रीर्ग्लायिते.' १२ 'म्लायते.' १३ D. 'चन्द्रबिम्बम्.'

असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
क्वणितकनककाञ्चीं मत्तहंसस्वनेषु ।
अधररुचिरशोभां बन्धुजीवे प्रियाणां
पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥ २४ ॥

असितेति । पथिकजनः पान्थवर्ग इदानीं प्रियाणां स्वप्रेयसीनाम् । असितानां कृष्णानां नयनानां लक्ष्मीं शोभाम् उत्पलेषु नीलकमलेषु । क्वणिता सशब्दा या कनककाञ्ची सुवर्णमेखला तां मत्तहंसस्वनेषून्मत्तहंसध्वनिषु । अधरोष्ठस्य रुचिरां मनोहरां शोभां बन्धुजीवे बन्धूकपुष्पे च लक्षयित्वा तर्कयित्वा स्मृत्वेत्यर्थः । भ्रान्तचित्तः सन् भ्रान्तं भ्रमणयुक्तं चित्तं यस्य तादृशः सन् रोदिति । अश्रुनिपातं करोति ॥ २४ ॥

स्त्रीणां निधाय वदनेषु शशाङ्कलक्ष्मीं
कामं च हंसवचनं मणिनूपुरेषु ।
बन्धूककान्तिमधरेषु मनोहरेषु
क्वापि प्रयाति सुभगा शरदागमश्रीः ॥ २५ ॥

स्त्रीणामिति । सुभगा मनोहरा शरदागमश्रीः शरदृतुशोभा स्त्रीणां युवतीनां वदनेषु मुखेषु शशाङ्कलक्ष्मीं चन्द्रस्य शोभाम् । कामं मनोहरं हंसवचनं हंसकूजितं मणिनूपुरेषु रत्नखचितमञ्जीरेषु । हास्ये विशुद्धवदने कुमुदाकरश्रीरिति श्रीमिति च पाठद्वयमप्यशुद्धं प्रमादागतमिति भाति । सर्वथा श्रीमितिरूपाभावात्प्रथमान्तपदस्य प्रकृतानुपयोगाच्च । बन्धूकस्य कान्तिं लावण्यं मनोहरेष्वधरेषु निधाय संस्थाप्य । क्वापि कुत्राप्यज्ञातप्रदेशं प्रयाति गच्छति । एतेन शरदागमकालः समागत इति सूचितम् ॥ २५ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

विकचकमलवक्त्रा फुल्लनीलोत्पलाक्षी
विकसितनवकाशश्वेतवासो वसाना ।

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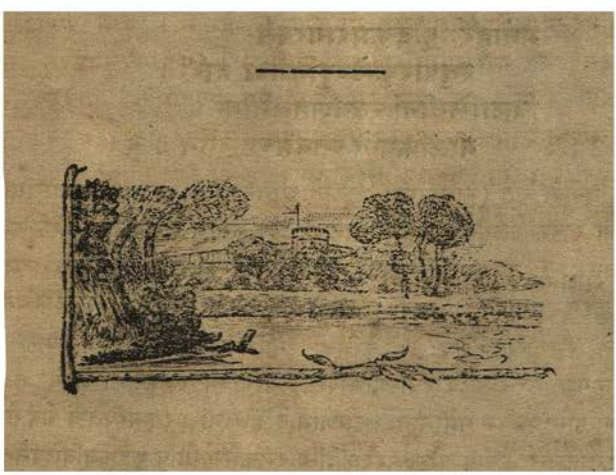
१ कान्तिम् । २ J. कान्तिम्. ३ हंसी. ४ K. प्रियायाः ५ J. D. भ्रान्तचेताः. ६ J. G N. D. 'विहाय.' 'विधाय.' ७ 'लक्ष्मीः' ८ काम्यं तु. B. हास्ये विशुद्धवदने कुमुदाकरश्रीम्. हास्ये विशुद्धवदने कुमुदाकरश्रीः. ९ पुष्पम्. १० K. कुसुमितनवकाशा व्याकुलालम्बिता सा. B. कुसुमितनवकाशा श्वेतवासो वसाना. विकसितनवकाशा संकुलालम्बिवस्त्रा. कुसुमितनवकाशा व्याकुलालम्बिवासा. कुसुमिततरुशाखा व्याकुलालम्बिनासा.

कुमुदरुचिरहासा कामिनीवोन्मदेयं
प्रतिदिशतु शरद्वश्चेतसि प्रीतिमग्र्याम् ॥ २६ ॥

इति श्रीकालिदासकृतावृतुसंहारे शरद्वर्णनं नाम
तृतीयः सर्गः ॥ ३ ॥

विकचेति । विकचं प्रफुल्लं कमलमेव वक्त्रमाननं यस्याः सा पक्षे विकचकमलमिव वक्त्रं यस्याः। फुल्लानि विकसितानि नीलोत्पलानीवाक्षिणी यस्याः सा। पक्षे फुल्लनीलोत्पलमिवाक्षीणी यस्याः। विकसितं यन्नवकाशं नवकाशकुसुममेव श्वेतवासः शुभ्रवसनं वसाना दधाना । पक्षे विकसितनवकाशमिव श्वेतवासो वसाना। विकसितनवकाशासंकुलालम्बिवस्त्रेति पाठे विकसितनवकाशमेव असंकुलमालाम्बि वस्त्रं यस्याः इतीदृशोर्थो ज्ञेयः । कुमुदान्येव रुचिरो मनोहरो हासो हास्यं यस्याः सा । पक्षे कुमुदमिव रुचिरो हासो यस्याः सा इयं शरद् उन्मदोन्मत्ता कामिनीव युवतिरिव वो युष्माकमग्र्यां श्रेष्ठां प्रीतिं प्रेम प्रतिदिशतु यच्छतु । मालिनीवृत्तम् ॥ २६ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां
तृतीयः सर्गः ॥



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१ N. कान्तिः. जनितरुचिरहासा. जनितरुचिरकान्तिः २ चोन्मदेयम्. चोन्मदाद्य. ३ B. K. उपदिशतु. परिदिशतु. ४ B. चेतसाम्. चेतसि. ५ उप्राम्. K. अग्राम्.

चतुर्थः सर्गः

हेमन्तवर्णनम् ।

अथ क्रमागतं हेमन्तं वर्णयति ।

नवप्रवालोद्गमसस्यरम्यः
प्रफुल्ललोध्रः परिपक्वशालिः ।
विलीनपद्मः प्रपतत्तुषारो
हेमन्तकालः समुपागतः प्रिये ॥ १ ॥

नवेति । हे प्रिये नवानां नवीनानां प्रवालानां पर्णानामुद्गम उत्पत्तिः सस्यानि कृषिफलानि च तै रम्यो मनोहरः । प्रफुल्ला उत्फुल्लाः संजातपुष्पा इति यावत् लोध्रा गालववृक्षा यस्मिन् "गालवः साबरो लोध्र" इत्यमरः । परिणताः पक्वाः शालयः कलमा यस्मिन्सः । विलीनानि ग्लानानि पद्मानि यस्मिन् सः प्रपतंस्तुषारो हिमं यस्मिन् सः अयं हेमन्तकालः समुपागतः सम्यक्तया प्राप्तः । उपेंद्रवज्रावृत्तम् तल्लक्षणम् "उपेंद्रवज्रा जतजास्ततोगौ" इति ॥ १ ॥

मनोहरैः कुङ्कुमरागरक्तै-
स्तुषारकुन्देन्दुनिभैश्च हारैः ।
विलासिनीनां स्तनशालिनीनां
नालंक्रियन्ते स्तनमण्डलानि ॥ २ ॥

मनोहरैरिति । स्तनैरुरोजैः शालन्ते शोभन्ते ताः स्तनशालिन्यस्तासां विलासिनां स्तनमण्डलानि कुचकुम्भा मनोहरैः कुङ्कुमस्य काश्मीरजस्य रागेण रक्ता लोहितास्तैः । तुषारस्तुहिनं कुन्दं माध्यकुसुममिन्दुश्चन्द्रश्च तैर्निभाः सदृशास्तैश्च हारैः कुङ्कुमसंगाद्रक्तैः स्वयं शुभ्रैरिति द्विविधैर्हारैरित्यर्थः । नालंक्रियन्ते न भूष्यन्ते रमणैरिति शेषः । केचित्तु नालंक्रियन्त इत्ययमेव पाठ उत्तरश्लोकानुगुण उत्तरत्रालंकारधारणाभावस्य वर्णितवादित्याहुः । अन्ये तु नालंक्रियन्त इति पाठो न समीचीनः । धारणाभावे हाराणां कुङ्कुमरक्तत्वं नैव संभवति अतोऽलंक्रियन्त इत्येव पाठः सम्यक् शैत्यादलंकारत्यागेपि कुङ्कुमविलेपनेन समुत्पन्नोष्ण्यानां स्तनानामुपन्यलंकारधारणस्यैव योग्यत्वात् । सर्वालंकारत्यागेपि मौक्तिकमालाधारणेऽत्यादरो युवतीनां प्रदर्श्यतेऽनेन वर्णनेन । यदि तु नालंक्रि-

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१ नव. २ K. पुष्प. ३ गतासुपद्मः. विलीनपद्मः. ४ B. N. D. श्रयम्. ५ मनोरमैः ६ B. कुङ्कुमरागपिङ्गैः. कुङ्कुमरागपिञ्जरैः. चन्दन रागगौरैः ७ नवयौवनानाम्. ८ K. N. D. अलंक्रियन्ते.

यन्त इति पाठ एवाग्रहस्तदा " चन्दनरागगौरै " रिति पाठो ग्राह्यः । चन्दनस्य शीतस्यास्मिन्नृतावधारणेन तेनाधिकशुभ्राणां मालानामधारणं युज्यत इति वदन्ति ॥ २ ॥

न बाहुयुग्मेषु विलासिनीनां
प्रयान्ति सङ्गं वलयाङ्गदानि ।
नितम्बबिम्बेषु नवं दुकूलं
तन्वंशुकं पीनपयोधरेषु ॥ ३ ॥

नेति । विलासिनीनां बाहुयुग्मेषु हस्तयुगलेषु वलयानि कटकान्यङ्गदानि केयूराणि च संगं संबन्धं न प्रयान्ति न लभन्ते तेषां शीतस्पर्शत्वादिति भावः । नवं नूतनं दुकूलं क्षौमम् "क्षौमं दुकूलं स्या"दित्यमरः । नितम्बबिम्बेषु कटिपश्चाद्भागेषु । तनु सूक्ष्ममंशुकं वसनं कञ्चुक्यादि पीनपयोधरेषु पुष्टस्तनेषु अत्र प्रतिवाक्यं प्रयातीति वचनविपरिणामेनान्वेति ॥ ३ ॥

काञ्चीगुणैः काञ्चनरत्नचित्रै-
र्नो भूषयन्ति प्रमदा नितम्बान् ।
न नूपुरैर्हंसरुतं भजद्भिः
पादाम्बुजान्यम्बुजकान्तिभाञ्जि ॥ ४ ॥

काञ्चीति । प्रमदाः स्त्रियो नितम्बान् कटिपश्चाद्भागान् काञ्चनेन हेम्ना रत्नैर्मणिभिश्च चित्रैर्विचित्रैश्चमत्कृतिजनकैरिति यावत् । काञ्चीगुणै रसनाकलापैर्नो भूषयन्ति नालंकुर्वन्ति । अम्बुजस्य पद्मस्य कान्तिं लावण्यं भजन्ति तानि पादाम्बुजानि चरणसरोरुहाणि हंसरुतं मरालशब्दं भजद्भिः सेवमानैरनुकुर्वद्भिरिति यावत् । नूपुरैश्चरणभूषणैर्न भूषयन्ति । अत्राम्बुजकान्तिभाञ्जीति पुनरुक्तम् । पादाम्बुजालक्तकशोभितानीति पाठे शुभधातोर्भावे क्तः शोभितं शोभा । पादाम्बुजानामलक्तस्य शोभां हंसरुतं भजद्भिर्नूपुरैर्न शोभयन्तीत्यर्थः । उपजातिवृत्तमेतत् । " स्यादिन्द्रवज्रा यदि तौ जगौगः उपेन्द्रवज्रा जतजास्ततोगौ । अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ता " इति तल्लक्षणात् ॥ ४ ॥

गात्राणि कालीयकचर्चितानि
सपत्रलेखानि मुखाम्बुजानि ।
शिरांसि कालागुरुधूपितानि
कुर्वन्ति नार्यः सुरतोत्सवाय ॥ ५ ॥

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१ J. 2 'देशेषु.' २ रक्त. ३ बिम्बैः ४ B. न. ५ D. N. नितम्बम्. ६ पादाम्बुजालक्तकशोभितानि. ७ भान्ति. ८ नखाम्बुजानि. ९ D. भवान्ति.

गात्राणीति । नार्यः प्रमदाः सुरतोत्सवाय सुरतक्रीडार्थं गात्राण्यवयवाः कालीयकेन जातकेन पीतचन्दनेन चर्चितानि लिप्तानि कुर्वन्ति । मुखाम्बुजानि वदनकमलानि पत्रलेखया कपोले कस्तूरिकारचनाविशेषेण सहितानि । शिरांसि कालागुरुणा कृष्णचन्दनेन धूपितानि वासितानि कुर्वन्ति ॥ नखाम्बुजानीति पाठोपि सुगमः । नखानां प्रमदाभिश्चित्रीकरणस्य प्रसिद्धत्वात् ॥ ५ ॥

रतिश्रमक्षामविपाण्डुवक्त्राः
प्राप्तेऽपि हर्षाभ्युदये तरुण्यः ।
हसन्ति नीचैर्दशनाग्रभिन्नान्
प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥

रतीति । रतिश्रमेण सुरतश्रमेण क्षामं कृशं विपाण्डु पाण्डुरं वक्त्रं यासां तास्तरुण्यः । हर्षस्यानन्दस्याभ्युदय उदये प्राप्तेपि । दशनानां रदनानामग्रैः कोटिभिर्भिन्नान् छिन्नान् अतएव प्रपीड्यमानानधरानवेक्ष्योच्चैर्न हसन्ति । दशनपीडा चाधराणां चुम्बन इत्यर्थः । हास्यसमये पीडाधिक्यं जायते विशेषतो हिमकाल इति ह्यनुभवसिद्धम् ॥ ६ ॥

पीनस्तनोरःस्थलभागशोभा-
मासाद्य तत्पीडनजातखेदः ।
तृणाग्रलग्नैस्तुहिनैः पतद्भि-
राक्रन्दतीवोषसि शीतकालः ॥ ७ ॥

पीनेति । पीनौ पुष्टौ स्तनौ यस्मिंस्तादृशस्योरःस्थलभागस्य वक्षसः शोभां कान्तिम् । कान्तिमदुरस्थलमित्यर्थः । आसाद्य प्राप्य । " सविशेषणौ हि विधिनिषेधौ विशेषणमुपसंक्रामतः सति विशेष्ये बाध " इति न्यायेन शोभायाः प्राप्त्यसंभवे तद्विशेषणीभूतोरःस्थलस्य प्राप्तिरिति भावः । स्वशैत्यापनोदार्थं शीतकालेन स्तनाश्रयः कृत इति तात्पर्यार्थः । स्तनोरुस्थलेति पाठे स्तनौ चोरुस्थलं च स्तनोरुस्थलम् । प्राण्यङ्गत्वादेकवद्भावः । तस्य शोभाम् । शोभितस्तनोरुस्थलमित्यर्थः । तत्पीडनेन स्तनादीनां पीडनेन जात उत्पन्नः खेदो दुःखं यस्य सः स्तनमर्दनवेलायां तत्स्थस्यापि मर्दनादुःखमिति भावः । शीतकाल उषसि प्रत्यूषे तृणाग्रेषु घासाग्रभागेषु लग्नैः संसक्तैः पतद्भिस्तुहिनैरम्बुकणैः । " दंव " इति भाषायाम् । आक्रन्दतीव व्याक्रोशतीव । अत्रप्रातस्तृणाग्रलग्नतुषारपतनं पुष्टकुचादिपीडनेन दुःखितस्य शीतकालस्य रोदनाश्रुत्वेनोत्प्रेक्षितमित्युत्प्रेक्षालंकारः । केचित्तु भागशोभामित्यस्य लक्षणया स्थितिमित्यर्थ इति

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१ B. क्रान्तविपाण्डुगण्डाः २ B. प्राप्ताश्चहर्षाभ्युदयम्. प्राप्तातिहर्षाभ्युदये D. N. सम्प्राप्तहर्षाभ्युदयाः ३ नीचैः ४ K. प्रभिन्नरागान्. अव्यक्तरागान्. ५ B. कस्थल. ६ भार. ३ लम्बैः.

वदन्ति । अन्ये तु आसाद्येत्यस्य दृष्ट्वेत्यर्थः । सुशोभितपदार्थदुःखावलोकनेन च दुःखं शीतकालस्येति कथयन्ति ॥ ७ ॥

प्रभूतशालिप्रसवैश्चितानि[1]
मृगाङ्गनायूथविभूषितानि[2] ।
मनोहरक्रौञ्चनिनादितानि[3]
सीमान्तराण्युत्सुकयन्ति चेतः[4] ॥ ८ ॥

प्रभूतेति । प्रभूतैर्बहुलैः शालिप्रसवैः कलमोद्गमैश्चितानि व्याप्तानि । मृगाङ्गनानां हरिणानां यूथेन समूहेन विभूषितान्यलंकृतानि मनोहरैः सुन्दरैः क्रौञ्चैः पक्षिविशेषैर्निनादितानि प्रतिशब्दितानि सीमान्तराणि सीम्नां प्रान्तभागाश्चेतो मानसम् रसिकस्येति शेषः । उत्सुकयन्त्युत्कण्ठायुक्तं कुर्वन्ति ॥ ८ ॥

प्रफुल्लनीलोत्पलशोभितानि[5]
सोन्मादकादम्बविभूषितानि[6] ।
प्रसन्नतोयानि सशैवलानि[7]
सरांसि चेतांसि हरन्ति पुंसाम्[8] ॥ ९ ॥

प्रफुल्लेति। प्रफुल्लैर्विकसितैर्नीलोत्पलैर्नीलकमलैः शोभितानि। सोन्मादैरुन्मत्तैः कादम्बैः कलहंसैः । "बदक" इति महाराष्ट्रभाषायाम् । विभूषितानि प्रसन्नं स्वच्छं तोयमुदकं येषां तानि । शैवलेन सहितानि सरांसि सरोवराणि पुंसां चेतांसि हरन्त्याकर्षन्ति । शरारिकादम्बविघट्टितानीति पाठस्तु न समीचीनः शरारीणां पक्षिविशेषाणां समुद्रवासिनां सरःस्वस्थानासंभवात् ॥ ९ ॥

अत्रैकः क्षेपकः श्लोकः स च तद्वलोकनत एव कुकविकृत इत्यवगम्यते । अशुद्धश्च । सोपि गंगाप्रवाहपतितं रथ्योदकमिव कालिदासकाव्यमध्यस्थो वन्दनीय इति व्याख्यायते ।

*मार्गं निरीक्ष्यातिनिरस्तनीरं
प्रवासखिन्नं पतिमुद्वहन्त्यः ।
प्रवेक्ष्यमाणा हरिणेक्षणाश्यः
प्रबोधयन्तीव मनोरथानि ॥ १ ॥

मार्गमिति । अत्र मनोरथानीति लेखकप्रमादः कुकवेर्भ्रान्तिर्वा । अतो

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१ प्रसूति. २ प्रचयैः. ३ विलासितानि. ४ प्रभूत. ५ भूषितानि. ६ B. शरारिकादम्बविघट्टितानि. शरादिकादम्बविघट्टितानि. सहंसकादम्बविघट्टितानि. ७ प्रफुल्ल. ८ J. D. G. N. सुशीतलानि. ९ यूनाम्.

* B. D. J. and J. 2 do not print this verse. G. and N. print it as an interpolation.

" मनोरथान् हि " इति पाठो व्याख्यासौलभ्यायाङ्गीक्रियते । मनोरथानेवं कुर्म इति विहराम इत्यादीन् उद्वहन्त्यो धारयन्त्यो हरिणेक्षणे इव मृगनेत्रे इवाक्षिणी नयने यासां ताःकामिन्यः । अतिनिरस्तं नष्टं नीरमुदकं यस्मात्तादृशं मार्गं निरीक्ष्यावलोक्य । समागतः प्रवासकाल इति विचिन्त्येत्यर्थः । प्रवासे प्रवसने खिन्नं दुःखितं पतिं भर्तारं प्रवेक्ष्यमाणाः अत्र प्रवीक्षमाणा इत्यपेक्षितम् । प्रवीक्षमाणाः पश्यन्त्यः प्रबोधयन्तीव मनोरथानुद्दीपयन्तीव । खिन्नो भर्ता प्रवासाय न गच्छत्यतः स्वमनोरथाः पूर्णा भविष्यन्तीत्यवगम्य तान् वर्धयन्तीवेति कथंचिल्लापनीयम् ॥

पाकं व्रजन्ती हिमजातशीतै-
राधूयमाना सततं मरुद्भिः ।
प्रिये प्रियङ्गुः प्रियविप्रयुक्ता
विपाण्डुतां याति विलासिनीव ॥ १० ॥

पाकमिति । हे प्रिये हिमेन तुहिनेन जातान्युत्पन्नानि यानि शीतानि तैः पाकं परिपाकं व्रजन्ती गच्छन्ती । मरुद्भिः पवनैराधूयमाना कम्पमाना प्रियङ्गुः श्यामालता । " वाघाटी " इति महाराष्ट्रभाषायाम् । प्रियेण कान्तेन विप्रयुक्ता वियुक्ता विलासिनीव सुन्दरीव विपाण्डुतां पाण्डुत्वं याति गच्छति। उपमालंकारः १०

पुष्पासवामोदसुगन्धिवक्त्रो
निश्वासवातैः सुरभीकृताङ्गः ।
परस्पराङ्गव्यतिषक्तशायी
शेते जनः कामशरानुविद्धः ॥ ११ ॥

पुष्पेति । पुष्पासवस्य कुसुमोद्भूतस्य मद्यविशेषस्यामोदेन सुवासेन सुगन्धि सुरभि वक्त्रं आननं यस्य सः। निश्वासानां श्वासानां वातैः पवनैः सुरभीकृतं सुगन्धितं अङ्गम् शरीरं यस्य सःकामशरैर्मदनबाणैरनुविद्धस्ताडितःपरस्पराङ्गानामन्योन्यशरीराणां व्यतिषङ्गः संबन्धो यस्मिन्यथास्यात्तथा शेते स जनो लोकःकामियुगलं शेते स्वपिति। शैत्याधिक्यात्परस्परमुखामोदजिघृक्षया वा कामिजनः संसक्तः शेत इत्यर्थः । परस्पराङ्गव्यतिरिक्त इति पाठो न युक्तः व्यतिरिक्त इत्यस्य भिन्न इत्यर्थात् व्यतिरिक्त इत्यस्य संलग्न इति व्याख्यानं भ्रममूलकमेव ॥ ११ ॥

दन्तच्छदैः सव्रणदन्तचिह्नै-
स्तनैश्च पाण्ड्यव्रकृताभिलेखैः ।

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१ B. पातशीतैः. सङ्गशीतैः. शीतपातैः. २ रत्युत्सवामोद. ३ D. N. आमोदि. ४ कृतान्तः. ५ B. K. व्यतिसङ्ग D. G. N. J. व्यतिरिक्त. व्यतिषिक्त. व्यतिसक्त. प्रतिभिन्नदेहः. ६ N. J. रस. ७ B दन्तविघातचिह्नैः. ८ पीनैस्मुरताभिलाषैः.

संसूच्यते निर्दयमङ्गनानां
रतोपभोगो[1] नवयौवनानाम् ॥ १२ ॥

दन्तच्छदैरिति । नवयौवनानां तरुणीनाम् । व्रणेन क्षतेन सहितानि दन्तचिन्हानि रदांऽकानि येषु तैः दन्ताश्छाद्यन्ते यैस्तेदन्तच्छदैरधरोष्ठैः । पाण्यग्रैः कराग्रैर्नखैरिति यावत्कृतोऽभिलेखः सुरतकालोत्पादितं चिन्हं येषु तैः स्तनैः कुचैश्च निर्दयं दयारहितं यथा स्यात्तथा। "तस्मादेषा रहसि भवता निर्दयं पीडनीया। मन्दाक्रान्ता विसृजति रसं नेक्षुयष्टिः समग्रम् " इति केनापि कविनोक्तप्रकारेण यथास्यात्तथेत्यर्थः । रतोपभोगः सुरतोपभोगः संसूच्यते ज्ञाप्यते ॥ १२ ॥

काचिद्विभूषयति दर्पणयुक्तहस्ता
बाला[3] विलोलचिकुरं वदनारविन्दम् ।
दन्तच्छदं प्रियतमेन[4] निपीतसारं
दन्ताग्रभिन्नमवकृष्य[5] निरीक्षते[6] च ॥ १३ ॥

काचिदिति । दर्पणयुक्त आदर्शयुक्तो हस्तो यस्याः सा काचिद्बाला विलोलाश्चञ्चलाश्चिकुरा यस्य तद् वदनारविन्दमरविन्दमिव वदनम् । " उपमितं व्याघ्रादिभिः सामान्याप्रयोगे " इत्यनेन समासः विभूषयति । प्रियतमेन प्राणनाथेन निपीतः सारो यस्य तं दन्ताग्रैर्भिन्नं चुम्बन इति शेषः दन्तच्छदमधरोष्ठमवकृष्य बहिराकृष्य निरीक्षते चावलोकते च। बालातपेषु वनितेति पाठे बालार्ककिरणेषु तिष्ठन्ती वनितेत्यर्थः ॥ १३ ॥

अन्या[7] प्रकामसुरतश्रमखिन्नदेहा[8]
रात्रिप्रजागरविपाटलनेत्रपद्मा[9] ।
शय्यान्तदेशलुलिताकुलकेशपाशा[10]
निद्रां प्रयाति[11] मृदुसूर्यकराभितप्ता[12] ॥ १४ ॥

अन्येति । प्रकामसुरतेनात्यन्तक्रीडया खिन्नो देहो यस्याः सा । रात्र्यां प्रजागरेण जागरणेन विपाटले आरक्ते नेत्रपद्मे नेत्रकमले यस्याः सा । शय्यान्तदेशे शय्यान्तप्रान्ते लुलितः लुण्ठितः आकुलः शिथिलः केशपाशः कबरीबन्धो यस्याः सा । स्रस्तांसदेशलुलितेति पाठे स्रस्तः पतितः मुक्त इति यावत् । अंसे एव अंसदेशे स्कंधदेशे लुलित आकुलः केशपाशो यस्याः सेत्यर्थः । मृदुभिः

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१ N. रतोपयोगः. २ J. G. N. D. सक्त. ३ J. G. N. D. बालातपेषु वनिता. ४ प्रियतमेश्च. ५ अपकृष्य. अनुकृष्य. ६ निरीक्षतेऽन्या. ७ B. K. अन्याः ८ B. K. भिन्नदेहाः. ९ B. नेत्रयुग्माः K. नेत्रपद्मा. १० N. J. D. स्रस्तांसदेश B. शयान्तरेषु. स्कन्दाङ्गदेश आस्कन्ददेश. ११ ललित. १२ B. K. पाशाः. १३ B. K. प्रयान्ति. १४ B. K. तप्ताः. दिननाथकराभितप्ताः.

कोमलैः सूर्यकैरर्ककिरणैरभितप्ताऽन्या काचिन्निद्रां प्रयाति। रात्रिजागरखिन्ना शय्यास्थिता प्रातः सूर्यकराभितप्ता हिमप्रधानेऽस्मिन्काले स्वपितीत्यर्थः॥ १४॥

निर्माल्यदाम परिभुक्तमनोज्ञगन्धं
मूर्ध्नोऽपनीय घननीलशिरोरुहान्ताः।
पीनोन्नतस्तनभरानतगात्रयष्ट्यः
कुर्वन्ति केशरचनामपरास्तरुण्यः॥ १५॥

निर्माल्येति। घना निबिडा नीलाः कृष्णवर्णाः शिरोरुहान्ताः केशाग्राणि यासां ताः। पीनाः पीवरा उन्नता उच्चाः स्तनाः कुचास्तेषां भरेण भारेणानताः किंचिन्नम्रा गात्रयष्ट्यो यासां ताः अपरास्तरुण्यः। परिभुक्त उपभुक्तो गन्धो यस्य तत्। निर्माल्यदाम भुक्तपूर्वां कुसुममालां मूर्ध्नोऽपनीय शिरसो दूरीकृत्य केशरचनां कबरीबन्धं कुर्वन्ति। अङ्गना हि प्रातरुत्थाय शिरसो माल्यान्यपनीय कबरीं बध्नन्तीत्यर्थः॥ १५॥

अन्या प्रियेण परिभुक्तमवेक्ष्य गात्रं
हर्षान्विता विरचिताधरचारुशोभा।
कूर्पासकं परिदधाति नखक्षताङ्गी
व्यालम्बिनीविलुलितालककुञ्चिताक्षी॥ १६॥

अन्येति। प्रियेण रमणेन परिभुक्तमुपभुक्तं गात्रं शरीरमवेक्ष्य दृष्ट्वा। प्रविभक्तमिति पाठ आलिङ्गनादिना परिमर्दितमित्यर्थः। हर्षान्विताऽऽनन्दयुक्ता। विरचिता कृताऽधरस्य चारुमनोहरा शोभा यया सा। दन्तक्षतानि गोपयितुं कुङ्कुमादिना ताम्बूलेन वा रञ्जितोऽधरो ययेति तात्पर्यार्थः। व्यालम्बिनो लम्बमाना नीव्यां कटिवस्त्रबन्धने लुलिता इतस्ततः पतिता येऽलकाः केशास्तैराकुञ्चिते अक्षिणी नेत्रे यस्याः सा। कञ्चुकीधारणवेलायां तैलेन सा मलिना मा भवत्विति केशान् मुखोपरि संस्थाप्य परिदधति कञ्चुकीं कामिन्यः। प्रातरुत्थाय विमुक्तानां केशानां वस्त्रसंबन्धं परिहर्तुमन्यो रायाभावात्। तदनुरोधेनेयमुक्तिः। व्यालम्बिनीललितालककुञ्चिताक्षीति पाठे व्यालम्बिभिर्नीलैर्ललितैर्मनोहरैरलकैः केशैः कुञ्चिते अल्पीभूते अक्षिणी यस्याः सेत्यर्थः। व्यालम्बिताङ्गुलिलतालककुञ्चिताक्षीति पाठस्तु व्यालम्बिताभिरङ्गुलिलताभिरुपलक्षिता येऽलकास्तैः कुञ्चिते अक्षिणी यस्या इत्यभिप्रायेण नेयः। अस्मिन्पाठे प्रथमं केशपाशं व्यालम्बिताङ्गुलिभिर्बध्वा पश्चात्कूर्पासकमङ्गनाः परिदधतीत्यर्थः कल्पनीयः। अन्यथा कूर्पासकधारणवेलायां

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१ G. J. N. D. परिमुक्त. B. परिभूत. २ गन्धान्. ३ न्तात्. ४ पीनस्तनोल्लसितसुन्दरगात्रवल्लयः. ५ अबलाः. ६ प्रविभक्तम्. ७ B. राग. गण्ड. ८ G. J. रक्ताशुकम् B. कुर्पासकम्. ९ G. J. नवं नताङ्गी १० B. J. व्यालम्बिनी विलुलितालककुञ्चिताक्षी. G. N. व्यालम्बिनीललिता. व्यालम्बिताङ्गुलिलता.

केशेष्वङ्गुलिसंबन्धस्याशक्यत्वात् । नखैः क्षतान्यङ्गानि गात्राणि यस्याः सा । रतिवेलायामिति शेषः । अन्या कूर्पासकं चोलम् "चोलः कूर्पासके पुमान्" इत्यमरः । दधाति धारयति । कुर्पासकं परिदधाति नवं नताङ्गीति पाठस्तु सुगमः ॥ १६ ॥

अन्याश्चिरं सुरतकेलिपरिश्रमेण
स्वेदं[1] गताः प्रशिथिलीकृतगात्रयष्ट्यः ।
संहृष्यमाणपुलकोरुपयोधरान्ता[2]
अभ्यञ्जनं[3] विदधति प्रमदाः सुशोभाः[4] ॥ १७ ॥

अन्या इति । चिरं बहुकालं सुरतकेलिर्मदनलीला तस्याः परिश्रमेण स्वेदं धर्मं गताः प्राप्ताः प्रशिथिलीकृता गात्रयष्ट्यो यासां ताः । संहृष्यमाणः पुलको रोमाञ्चो यस्मिंस्तादृश उरुः पीवरः पयोधरान्तः स्तनप्रान्तो यासां ताः । स्वयमेव पृथुला स्तना रोमाञ्चोद्भेदेन पृथुलतरा जाता इति तात्पर्यार्थः । अतएव सुष्ठु शोभा कान्तिर्यासां ताः प्रमदा अभ्यञ्जनमभ्यङ्गं विदधत्याचरन्ति । श्रमापनोदाय खिन्नगात्रमर्दनमेवोपायः स च प्रमदाभिरादृतः ॥ १७ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

बहुगुणरमणीयो योषितां चित्तहारी[5]
परिणतबहुशालिव्याकुलग्रामसीमा[6] ।
विनिपतिततुषारः क्रौञ्चमालापरीतः[7]
प्रदिशतु[8] हिमयुक्तः कालः[9] एषः सुखं वः[10] ॥ १८ ॥

इति श्रीकालिदासकृतावृतुसंहारे हेमन्तवर्णनं नाम चतुर्थः सर्गः ॥ ४ ॥

बहुगुणेति । बहुभिरनेकैर्गुणैः रमणीयः योषितां स्त्रीणां चित्तहारी मनोहारी। उपभोगक्षमत्वादिति भावः । परिणतैः पक्वैर्बहुभिः शालिभिः कलमादिधान्यैर्व्याकुलाः संकुलाः ग्रामसीमानो ग्रामान्ता यस्मिन् सः । विनिपतितास्तुषारा हिमानि यस्मिन् सः । क्रौञ्चानां मालाभिः पङ्क्तिभिः परीतो युक्त एष कालो हेमन्तर्तुर्वो युष्मभ्यं सुखं प्रदिशतु ददातु । अत्र एषः सुखमित्यत्र विसन्धिर्दोषस्तद-

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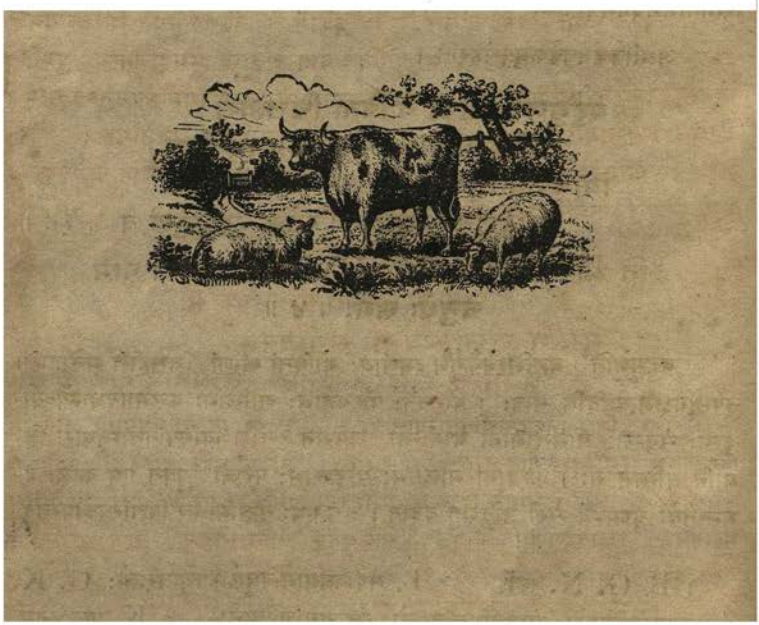
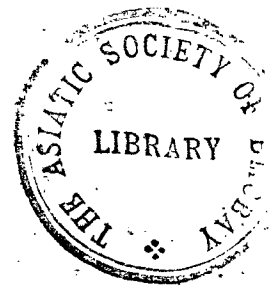
१ B. G. N. खेदं. २ B. संपीड्यमानविपुलोरुपयोधरार्ताः G. K. संपीड्यमानविपुलो. संदृश्यमानविपुलो. संदृश्यमाणविपुलो. ३ K. प्रत्यञ्जनम्. नेत्राञ्जनम्. ४ B. सुशोभम्. ५ इति बहुरमणीयः ६ B. G. J. सीमः. ७ K. N. D. सततमतिमनोज्ञः. ८ G. J. क्रौञ्चनादोपगीतः B. क्रौञ्चनादोपनीतः. ९ उपदिशतु सुखं वः कल एषोतिरम्यः. १० खेषकालम्. ११ B. प्रियम्.

पेक्षया काल एषोऽतिरम्य इति पाठ एव साधुः । परं बहुष्वादर्शपुस्तकेषु स्थितत्वात्सोत्रादृतः । हिमयुक्तस्त्वेष काल इति पाठे निरर्थकतुशब्दसंग्रहेतः सोपि त्याज्य एवेत्यलम् ॥ १९ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां चतुर्थः सर्गः ॥



पंचमः सर्गः



शिशिरवर्णनम् ।

अथ क्रमप्राप्तं शिशिरं वर्णयति ।

[1]प्ररूढशालीक्षुचयावृतक्षितिं
[2]क्वचित्स्थितक्रौञ्चनिनादराजितम् ।
[3]प्रकामकामं प्रमदाजनप्रियं
[4]वरोरु कालं शिशिराह्वयं शृणु ॥ १ ॥

प्ररूढेति । वरावुत्तमावूरू यस्यास्तत्संबोधनं हे वरोरु । प्ररूढानां प्रवृद्धानां शालीनां कलमानामिक्षूणां च चयैः समूहैरावृता वेष्टिता क्षितिः पृथ्वी यस्मिंस्तम् । क्वचित्कुत्रचित् स्थितानामुपविष्टानां क्रौंचानाम् निनादैः कूजितैः राजितम् शोभितम् । प्रकाममत्यन्तं कामो मदनो यस्मिंस्तम् । "प्रकामं तु निषेवेत मैथुनं शिशिरागम" इति वैद्यशास्त्रेण कामाधिक्यस्य प्रतिपादितत्वात् अतएव प्रमदाजनस्य युवतिजनस्य प्रियम् स्त्रीणां मदनाधिक्यादस्मिंश्च कामाधिक्येन प्रियतमोऽयमृतुस्तासाम् । शिशिर इत्याह्वयोऽभिधानं यस्य तं कालं शिशिरर्तुं शृणु निशामय । "अथाह्वयः आख्याव्हे अभिधानं चे" त्यमरः । आव्हेति पदमनूद्याख्येति पर्यायदानमसंगतं मूल आख्येति पदाभावात् वंशस्थं वृत्तम् लक्षणं पूर्वमुक्तम् ॥ १ ॥

निरुद्धवातायनमन्दिरोदरं
हुताशनो भानुमतो गभस्तयः ।
गुरूणि वासांस्यबलाः सयौवनाः
प्रयान्ति कालेऽत्र जनस्य सेव्यताम् ॥ २ ॥

निरुद्धेति । निरुद्धान्यावृतान्याच्छादितानीति यावद् वातायनानि जालानि यस्य तच्च तन्मन्दिरमगारं तस्योदरं मध्यभागः । "मन्दिरं नगरेऽगार" इति मेदिनी । हुताशनो वैश्वानरः । भानुमतोऽर्कस्य गभस्तयो रश्मयः । गुरूणि जडानि वासांसि वसनानि । ऊर्णावस्त्राणीति यावत् । सयौवना अबलास्तरुण्यः स्त्रिय इत्येतानि अत्र कालेऽस्मिन्नृतौ जनस्य लोकस्य सेव्यतामुपभोग्यत्वं प्रयान्ति गच्छन्ति ॥ २ ॥

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१ B. 'प्ररूढशालिप्रचया.' K. 'प्ररूढशालिप्रचयैर्मनोहरम्.' 'प्ररूढशालीक्षुचयैर्मनोहरम्.' N. 'प्ररूढशाल्यक्षुचयैर्मनोहरम्.' 'प्रवृद्ध०' २ B. 'निद्रोत्थित.' J. 'सुस्थस्थित.' 'क्षितिस्थित.' 'क्वचिस्थितम्.' ३ J. 'शोभितम्.' ४ D. 'प्रकामकाम.' 'प्रमोदहेतुम्.' ५ 'प्रियेऽथ.' ६ B. अथ.

न चन्दनं चन्द्रमरीचिशीतलं
न हर्म्यपृष्ठं शरदिन्दुसुन्दरम् ।
न वायवः सान्द्रतुषारशीतला
जनस्य चित्तं रमयन्ति सांप्रतम् ॥ ३ ॥

नेति । सांप्रतमस्मिञ्शीतकाले चन्द्रमरीचिशीतलमित्युभयत्रान्वेति । चन्द्रस्य मरीचयः किरणा इव शीतलं शीतं चन्दनम् । तथा चन्द्रमरीचिभिः शीतलं शरदिन्दुवत्सुन्दरं मनोहरम् । शरदिन्दुर्निर्मलमिति पाठे शरदिन्दुवन्निर्मलं स्वच्छं सुधालिप्तत्वादिति भावः । हर्म्यपृष्ठं धनिवासगृहोपरिभूमिः । "गच्ची" इति महाराष्ट्रभाषायाम् । सान्द्रैर्घनैस्तुषारैस्तुहिनैः शीतला वायवश्चेत्येते जनस्य चित्तं मानसं न रमयन्ति नानन्दयन्ति ॥ ३ ॥

तुषारसंघातनिपातशीतलाः
शशाङ्कभाभिः शिशिरीकृताः पुनः ।
विपाण्डुतारागणचारुभूषणा
जनस्य सेव्या न भवन्ति रात्रयः ॥ ४ ॥

तुषारेति । तुषाराणां तुहिनानां संघातस्य समूहस्य निपातेन पतनेन शीतलाः शशाङ्कभाभिरिन्दुकान्तिभिः पुनरधिकमित्यर्थः शिशिरीकृताः । "कृभ्वस्तियोगे संपद्यकर्तरिच्वि"रित्यनेन च्विः । नन्वत्राभूततद्भावस्याभावान्नोपपद्यते च्विरिति न वाच्यम् । प्रायोऽभूततद्भाव इति वक्तव्यमिति वार्तिकमनादृत्य बहुभिः प्रयुक्तत्वात् । विपाण्डुः पाण्डुरवर्णस्तारागणो नक्षत्रसमुदाय एव चारु मनोहरं भूषणमलंकारो यासां ता रात्रयो निशा जनस्य सेव्या न भवन्ति । विपाण्डुतारागणजिह्मभूषिता इति पाठे तु विपाण्डुना तारागणेन जिह्मं कुटिलं भूषिता अलंकृता इत्यर्थः । न हि तारागणो गगनमार्गे सरलया पङ्क्त्या निविष्टो येन स सरलालंकारो भवेत्प्रत्युत वक्रतयेतस्ततः प्रसृतः स जिह्मतयैव रात्रीर्भूषयतीति युक्तम् ॥ ४ ॥

गृहीतताम्बूलविलेपनस्रजः
पुरंध्रासवामोदितवक्त्रपङ्कजाः ।
प्रकामकालागुरुधूपवासितं
विशन्ति शय्यागृहमुत्सुकाः स्त्रियः ॥ ५ ॥

गृहीतेति । गृहीतास्ताम्बूलं विलेपनमङ्गरागः कुङ्कुमादिः चन्दनस्यात्राग्र-

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१ B. G. J. N. D. निर्मलम्. २ न चाम्बरं सान्द्रतुषारशीतलम्. ३ शीतला. ४ 'रोचिः.' 'शोभाः' ५ कृता. ६ D. N जिह्मभूषिताः. चारुभूषिताः. ७ D. K. N. 'सुखासवा.' 'सुरासवा.' ८ 'वासितं.' 'वासिता.' ९ शय्याम्. १० D. 'उत्सुकास्त्रियः.'

त्वत्वमेवोक्तं तृतीयश्लोकेऽत औष्ण्यजनकः कुङ्कुमादिरेवाङ्गरागो विलेपनपदेन ग्राह्यः। स्रजः कुसुममालाश्च याभिस्ताः पुष्पासवेन कुसुमजमद्येनाथवा पुष्पमिश्रितासवेनामोदितं सुवासितं वक्त्रपङ्कजं मुखकमलं याभिस्ताः । सुखासवामोदितेति पाठे सुखः सुखकर इत्यर्थः । उत्कण्ठिताः स्त्रियः प्रकाममत्यर्तं कालागुरोः कृष्णचन्दनस्य धूपेन वासितं सुगन्धितं शय्यागृहं शयनमन्दिरं विशन्ति । स्त्रीणामुत्सुकत्वं पुष्पस्रगादिसंनिधानेन मद्यसेवनेन चेति बोध्यम् ॥ ५ ॥

कृतापराधान् बहुशोऽपि तर्जितान्
सवेपथून् साध्वसलुप्तचेतसः ।
निरीक्ष्य भर्तॄन्सुरताभिलाषिणः
स्त्रियोऽपराधान्समदा विसस्मरुः ॥ ६ ॥

कृतेति । समदा मदसहिता उन्मत्ता इति यावत् । एतेनापराधविस्मरणे कारणत्वं व्यज्यते । स्त्रियः कृता अपराधा मन्तवो यैस्तान् "आगोऽपराधो मन्तुश्चे"त्यमरः । बहुशो वारंवारं तर्जितान् भर्त्सितानपि। सवेपथून् वेपथुभिःकम्पैःसहितान् । साध्वसेन भीत्या विलुप्तं नष्टं चेतो मानसं येषां तान् भर्तॄन् सुरतं संभोगमभिलषन्तीच्छन्ति तथाविधान् निरीक्ष्य दृष्ट्वा अपराधव्यञ्जनान्यङ्गनानिरीक्षणादीन् पूर्वकृतान् विसस्मरुः । तान् कटुभाषणादिभिरसंदूष्यैव तत्प्रार्थनामनुमेनिर इत्यर्थः ॥ ६ ॥

प्रकामकामैर्युवभिः सुनिर्दयं
निशासु दीर्घासु चिराभिरामिताश्चिरम् ।
भ्रमन्ति मन्दं श्रमखेदितोरवः
क्षपावसाने नवयौवनाः स्त्रियः ॥ ७ ॥

प्रकामेति । प्रकाममत्यर्तं कामोऽभिलाषो मदनो वा येषां तैर्युवभिस्तरुणैः युवभिरित्यनेन क्रीडायां सामर्थ्यं व्यज्यते दीर्घासु निशासु अस्मिन्नृतौ रात्रयो दीर्घाः सन्ति तदनुरोधेनेदम् । चिरं बहुकालं सुनिर्दयं दयारहितं यथास्यात्तथाऽभिरामिताः क्रीडिता उपभुक्ता इति यावत् रतिसुखेष्वत्यन्तं पीडिता इत्यर्थः । अत एव श्रमेण खेदिताः पीडिता ऊरवः सक्थीनि यासां ताः । नवयौवना नवं नूतनं यौवनं

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१ 'बहुधाभितर्जितान्.' B. 'बहुशो वितर्जितान्.' 'अभितर्जितान्.' 'अधितर्जितान्..' २ B. 'मन्द.' ३ 'शयने.' ४ 'न.' ५ B. 'सुरतैश्च निर्दयम्' D. J. G. N. 'युवभिःसनिर्दयम्' 'सुरतेऽति.' 'सुधवैःस.' ६ B. 'स्वतिपीडिताः.' K. 'स्वभिभाविताः' 'स्वभिभाविता भृशम्.' 'गाढं दयितैश्चिरदृढम्.' ७ J. D. भृशम्. ८ 'भवन्ति' K. 'धमन्ति.' ९ 'अमन्थम्.' 'मन्द.' १० G. J. N. D. खेदितोरसः 'मोदितोरसः' 'स्वेदितोरवः.

तारुण्य यासां ताः स्त्रियः नवयौवना इत्यनेन पूर्वं रतिसुखाननुभवस्तेन च पीडितत्वं व्यज्यते । रात्र्या अवसाने नाशे प्रातःकाल इत्यर्थः । मन्दं शनैर्भ्रमन्ति संचरन्ति । श्रमखेदितोरस इति पाठस्तु नात्यन्तमनोरमः उरःस्थलखेदनेन गमने विघ्नाभावादिति दिक् ॥ ७ ॥

मनोज्ञकूर्पासकपीडितस्तनाः
सरागकौशेयविभूषितोरवः ।
निवेशितान्तःकुसुमैः शिरोरुहै-
र्विभूषयन्तीव हिमागमं स्त्रियः ॥ ८ ॥

मनोज्ञेति । मनोज्ञेन मनोहरेण कूर्पासकेन चोलेन पीडिताः स्तनाः कुचा यासां ताः । अनेन कुचानामुन्नतत्वं पीवरत्वं च व्यज्यते । सरागं माञ्जिष्ठादिना रक्तं यत्कौशेयं क्षौमं तेन विभूषितावलंकृतौ ऊरू याभिस्ताः स्त्रियः । निवेशितानि स्थापितान्यन्तरन्तर्भागे कुसुमानि पुष्पाणि येषां तैः शिरोरुहैःकेशैर्हिमागमं शीतकालं विभूषयन्तीवालंकुर्वन्तीव । अत्र प्रमदाभिः कृतं क्षौमादिधारणं हिमागमालंकरणत्वेनोत्प्रेक्षितमित्युत्प्रेक्षालङ्कारः ॥ ८ ॥

पयोधरैः कुङ्कुमरागपिञ्जरैः
सुखोपसेव्यैर्नवयौवनोन्नतैः ।
विलासिनीभिः परिपीडितोरसः
स्वपन्ति शीतं परिभूय कामिनः ॥ ९ ॥

पयोधरैरिति । विलासिनीभिः अस्य परिपीडितेत्यत्र कर्तृत्वेनान्वयः कुङ्कुमस्य काश्मीरजस्य रागेण पिञ्जरैः पीतवर्णैः । "पिञ्जरोश्वान्तरे क्लीबे स्वर्णे पीते चे"ति मेदिनी । सुखेनोपसेव्या उपभोग्यास्तैर्नवयौवनेनोन्नतैः पयोधरैः करणैः परिपीडितमुरःस्थलं येषां ते । अनेन कामिनीभिः स्वयंग्रहाश्लेषसुखेन दृढं परिपीडिता इत्यर्थो व्यज्यते । कामिनः शीतं तुहिनं परिभूय पराजित्य-हिमपीडामलब्ध्वेत्यर्थः स्वपन्ति । हिमागम उष्मलाभिः श्यामाभिः पीनकुचैर्दृढपरिरंभणेन कामिनां शीताभावः सहज एवेति भावः । वामटोप्यस्मिन्नृतौ शीतनिवारणोपायमीदृशमेवाह "पीवरोरुस्तनश्रोण्यः समदाः प्रमदाः प्रियाः । हरन्ति शीतमुष्णाङ्गयो धूपकुंकुमयौवने"ः इति ॥ ९ ॥

सुगन्धिनिश्वासविकम्पितोत्पलं

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१ B. "कूर्पासक." "कूर्पासनिपीडित." २ J. G. N. D. "कभूषितोरसः." "विभूषितोरसः". ३ D. G. N. "यौवनोष्मभिः." K. "यौवनोत्सवाः." "यौवनोत्सवः" "यौवनोद्भवैः." ४ B. G. J. "विलासिनीनाम्." ५ "भृशम्." ६ B. "क्षपन्ति" "क्षिपन्ति." ७ B. "निःश्वास." ८ "दरम्" "विकल्पितोत्पलम्".

मनोहरं कामरतिप्रबोधकम् ।
निशासु हृष्टाः सह कामिभिः स्त्रियः
पिबन्ति मद्यं मदनीयमुत्तमम् ॥ १० ॥

सुगन्धीति । हृष्टा आनंदिताः स्त्रियः । निशासु रात्रिषु सुष्ठु गन्धो येषां ते सुगन्धयः । "गन्धस्येदुत्पूतिसुसुरभिभ्यः" इत्यनेन समासान्त इकारः । ते च ते निश्वासाश्च तैर्विकम्पितं चालितमुत्पलं यस्मिंस्तत् । मनोहरं सुन्दरम् मदनीयमुन्मादकरमतएव कामरतिप्रबोधकं काममत्यन्तं रतेः सुरतस्य प्रबोधकमुत्तेजकम् । यद्वा कामे मदेन या रतिः प्रेम तस्याः प्रबोधकम् । "रतिः स्त्री स्मरदारेषु त्यागे सुरतगुह्ययोः"रिति मेदिनी । उत्तममुत्कृष्टं मद्यमासवं कामिभिः प्रियकरैः सह पिबन्ति प्राश्नन्ति ॥१०॥

अपगतमदरागा योषिदेका प्रभाते
कृतनिबिडकुचाग्रा पत्युरालिङ्गनेन ।
प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहं
व्रजति शयनगेहाद्वस्त्रमाकर्षयन्ती ॥ ११ ॥

अपगतेति । अपगतो नष्टो मदरागो यस्याः सा । पत्यू रमणस्यालिंगनेन कृतं निबिडं सान्द्रं कुचाग्रं चूचुकं यस्याः सा । एतेन दृढालिङ्गनं द्योत्यते । प्रियतमेन कान्तेन परिभुक्तमुपभुक्तं स्वदेहं स्वशरीरं वीक्षमाणा । वस्त्रं शिथिलं रात्रिवस्त्रमाकर्षयन्ती समीचीनतया स्थापयन्ती एका योषित् प्रभाते शयनगेहाद्व्रजति शय्यागृहान्निर्गच्छति । वासमन्यद्धसन्तीति पाठोऽसाधुः । वासशब्दस्य पुंस्त्वात् । "वासः कुटी द्वयोः शाले"त्यमरः ॥ ११ ॥

अगुरुसुरभिधूपामोदितं केशपाशं
गलितकुसुममालं कुञ्चिताग्रं वहन्ती ।
त्यजति गुरुनितम्बा निम्ननाभिः सुमध्या
उषसि शयनमन्या कामिनी चारुशोभा ॥ १२ ॥

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१ B. K. 'प्रबोधनम्.' २ 'कृष्णासु च कामिनो जनाः.' ३ 'एव.' 'एषाम्.' ४ J. 'कृतविनतकुचाग्रा.' 'कुचनिबिडकुचा या.' 'कृतविकृतकुचाग्रा.' ५ D. B. 'वीक्ष्यमाणा'. ६ G. J. N. 'वासाद्वासमन्यद्धसन्ती.' 'वासाद्वासमन्यं हसन्ती' D. 'वासाद्वासमन्यद्व्रजन्ती.' ७ 'आमोदितान्' 'धूपाशोभितम्.' 'कुसुमवासामोदितम्.' ८ 'केशपाशान्.' ९ 'मालान्.' १० D. N. 'तन्वती कुञ्चिताग्रम्' B. 'धुन्वती कुञ्चिताग्रम्' 'धुन्वती कुञ्चिताग्रान्'. ११ N. D. निम्नमध्यावसाना' 'निम्नमध्यावसन्ना.' १२ B. 'प्युषसि.' १३ B. 'शयनवासः' J. 'शयनवासम्.' D. 'शयनमध्या.' १४ K. B. 'कामशोभा' 'कामशोभम्' 'कामशोभाम्.'

अगुर्विति । अगुरोः कृष्णागुरोः सुरभिणा सुगन्धिना धूपेनामोदितं सुवासितं कृतसंस्कारमिति यावत् । गलिता पतिता कुसुममाला पुष्पस्रग्यस्मात्तम् । कुञ्चितानि कुटिलान्यग्राणि यस्य तम् । एतेन केशपाशस्य चारुत्वं बोध्यते । केशपाशं केशसमूहम् । "पाशः केशादिपूर्वैःस्यात्तत्संघ" इति मे दिनी । वहन्ती धारयन्ती । तन्वतीति पाठे विस्तारयन्ती समीचीनतया केशान् स्थापयन्तीत्यर्थः । धुन्वतीत्यपि पाठः साधुः । गुरू महान्तौ नितम्बौ यस्याः सा । निम्ना गभीरा नाभिर्यस्याः सा । सुष्ठु मध्यो यस्याः सा । चारुशोभा मनोहरकान्तिरन्या कामिनी । उषसि प्रातःकाले शयनं मञ्चं त्यजति । निम्नमध्यावसन्नेतिपाठे निम्नेन नतेन मध्येनावसन्ना खिन्नेत्यर्थः । सुमध्या उषसीत्यत्र विसन्धिरूपो दोषः स नित्यः दूषकताबीजं च बन्धपारुष्यम् । बन्धस्य गाढत्वे हि चमत्कारो नान्यथा । यत्तु "संहितैकपदे नित्या नित्या धातूपसर्गयोः । नित्या समासे वाक्ये तु सा विवक्षामपेक्षत" इति संहिताविवक्षाभावान्नात्र दोष इति समाधानं तत्साहित्यशास्त्रानवबोधमूलकम् । यद्ययं वैय्याकरणोद्भावितो दोषः स्यात् तदा संगच्छेतेदमुत्तरम् । परमयं च्युतसंस्कृतिभिन्नो विसन्धिरूपो दोषस्तेन च दुष्टमिदं काव्यमिति दिक् १२

कनककमलकान्तैः सद्य एवाम्बुधौतैः
श्रवणतटनिषक्तैः पाटलोपान्तनेत्रैः ।
उषसि वदनबिम्बैरंससंसक्तकेशैः
श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥ १३ ॥

कनकेति । सद्य एव तत्काल एवाम्बुभिरुदकैर्धौतैः क्षालितैः । कनककमलानीव सुवर्णपद्मानीव कान्तानि मनोहराणि तैः । इदं विशेषणं यद्यप्युभयत्र नेत्रयोर्मुखस्य चानुरूपं तथापि कमले कनकसम्बन्धत्वादस्माभिर्दूरान्वितमपि वदनबिम्बे योजितम् नेत्राणां पीतत्वस्याप्रसिद्धत्वादिति दिक् । वदनबिम्बैर्मुखमण्डलैरुपलक्षिताः । इत्यंभूतलक्षणे तृतीया । "बिम्बं तु प्रतिबिम्बेपि मंडले पुंनपुंसकम्" इति मेदिनी । श्रवणतटे कर्णप्रान्ते निषक्तैः समासक्तैः । पाटल ईषद्रक्त उपान्तः प्रान्तभागो येषां तानि नेत्राणि नयनानि तैः । अंसे स्कंधे संसक्तैः समासक्तैः केशैश्चोपलक्षिताः । योषितो नार्योऽद्यास्मिन्नृतौ गृहमध्ये श्रिय इव लक्ष्म्य इव संस्थिता उपविष्टाः । उपमालंकारः ॥ १३ ॥

पृथुजघनभरार्ताः किंचिदानम्रमध्याः
स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः ।

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१ B. 'चारुताम्राधरोष्ठैः.' 'चारुबिम्बाधरोष्ठैः.' २ 'स्मरदमृत.' ३ D. 'निषिक्तैः.' B. 'नियुक्तैः.' ४ 'अंससंयुक्त' 'हस्तसंयुक्त.' ५ 'संस्मिता.' ६ 'योषिताऽद्य.' ७ 'मध्या.' ८ 'स्तनयुग.' ९ 'व्रजन्त्याः.'

सुरतसमयवेषं नैशमाशु प्रहाय
दधति दिवसयोग्यं वेषमन्यास्तरुण्यः ॥ १४ ॥

पृथ्विति । पृथूनां पीवराणां जघनानां भरेण भारेणार्ताः पीडिताः । किंचिदानम्रो मध्यो मध्यभागो यासां ताः । स्तनभरस्य कुचभारस्य परिखेदात्त्रासान्मन्दमन्दं शनैः शनैर्व्रजन्त्यो गच्छन्त्योऽन्यास्तरुण्यः । नैशं रात्रिसंबन्धिनं सुरतसमयस्य रतिकालस्य वेषं नेपथ्यं वसनादि । आशु तूर्णं प्रहाय त्यक्त्वा । दिवसयोग्यं गृहकर्मादियोग्यं वेषं नैपथ्यं वसनादि दधति धारयन्ति । वेष इत्यस्याकार इत्यर्थो नात्र मनोरमः ॥ १४ ॥

नखपदचितभागान्वीक्षमाणाः स्तनाग्रान्
अधरकिसलयाग्रं दन्तभिन्नं स्पृशन्त्यः ।
अभिमतरसमेतं नन्दयन्त्यस्तरुण्यः
सवितुरुदयकाले भूषयन्त्याननानि ॥ १५ ॥

नखपदेति । नखपदैर्नखाङ्कैश्चितान् व्याप्तान् स्तनाग्रान् कुचाग्रान् वीक्षमाणाः पश्यन्त्यः । दन्तैर्दशनैर्भिन्नं छिन्नं चुम्बनक्रियायाम् इत्यर्थः । किसलयमिवाधरः अधरकिसलयं तस्याग्रं स्पृशन्त्यः । एतम् अभिमतमभीष्टं रसं शृंगारमित्यर्थः नन्दयन्त्यः सभाजयन्त्यस्तरुण्यो युवतयः सवितुः सूर्यस्योदयकाले आननानि मुखानि भूषयन्ति कुङ्कुमधारणादिनाऽलंकुर्वन्तीत्यर्थः ॥ १५ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

प्रचुरगुडविकारः स्वादुशालीक्षुरम्यः
प्रबलसुरतकेलिर्जातकंदर्पदर्पः ।
प्रियजनरहितानां चित्तसंतापहेतुः
शिशिर समय एष श्रेयसे वोऽस्तु नित्यम् ॥ १६ ॥

इति श्रीकालिदासकृतावृतुसंहारे शिशिरवर्णनं नाम
पञ्चमः सर्गः ॥ ५ ॥

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१ 'समयखेदम्' B. 'समयवेशम्' 'शयनवेषम्.' २ B. 'अन्यम्'. J. 'अन्यत्' 'अन्ने.' ३ B. 'विहाय.' ४ B. 'एताः' 'एषाः' 'एकाः.' ५ J. 'नखपदकृतभङ्गान्वीक्षमाणाः स्तनान्तान्' B. 'नखपदराचिताग्रान्वीक्ष्यमाणाः स्तनान्तान्.' 'नखपदहृतभङ्गान्' 'नखपदकृतभङ्गान्' 'नखपदरचिताग्रान्.' ६ 'स्तनान्तान्.' ७ 'याग्रान्.' ८ 'भिन्नान्.' ९ J. 'रतवेशम्' 'रतवेषम्' 'रसमेताः' B. 'तरमोदम्.' 'अतिशयधृतदेहान्.' १० B. 'वर्णयन्त्यः' 'दीपयन्त्यः' 'अन्धयन्त्यः'. ११ 'गुडविपाकः' 'गुरुविपाकः' १२ D, 'प्रस्मृत.' 'प्रधृत.' १३ 'शान्त.' १४ B. 'तम.' १५ 'तेऽस्तु.'

प्रचुरेति । प्रचुरो बहुलो गुडविकारः शर्करादिर्यस्मिन्सः स्वादुभिर्मधुरैः शालिभिः कलमैरिक्षुभिःपौंड्रकैश्च रम्यो मनोहरः । प्रबला प्रकर्षेण बलवतीतरऋतुभ्योऽधिका सुरतकेलो रतिक्रीडा यस्मिन्सः । जात उत्पन्नः कंदर्पदर्पो मदन गर्वो यस्मिन् सः । प्रियजनेन इष्टजनेन रमणेन कान्तया वा राहितानां वियुक्तानां चित्तसन्तापस्य मनःसंतापस्य हेतुः कारणमेष शिशिरसमयः शिशिरर्तुर्नित्यं सदैव वो युष्माकं श्रेयसे कल्याणायास्तु ॥ १६ ॥

इति महाकवि श्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां
पंचमः सर्गः ॥ ५ ॥

षष्ठः सर्गः

वसन्तवर्णनम् ।

अथ क्रमागतं वसन्तकालं वर्णयति ।

प्रफुल्लचूताङ्कुरतीक्ष्णसायको
द्विरेफमालाविलसद्धनुर्गुणः ।
मनांसि वेद्धुं सुरतोत्सुकानां
वसन्तयोद्धा समुपागतः प्रिये ॥ १ ॥

प्रफुल्लेति । हे प्रिये ! प्रफुल्लस्य विकसितस्य चूतस्य सहकारस्यांङ्कुरा एव तीक्ष्णाः प्रखराः सायका बाणा यस्य सः । द्विरेफमालाऽलिपङ्क्तिरेव विलसन् प्रस्फुरन् धनुर्गुणो धनुर्ज्याऽयस्य सः एतेन " अलिपङ्क्तिरनेकशस्त्वया गुणकृत्ये धनुषो नियोजिता " इति रतिविलापस्थं पद्यं स्मारितम् । वसन्तयोद्धा वसन्तवीरः सुरतोत्सुकानां सङ्गमोत्सुकानां मनांसि मानसानि वेद्धुं ग्रहर्तुं समुपागतः प्राप्तः । सुरतप्रसंगिनामिति पाठे सुरतप्रसंगो विद्यते येषामित्यर्थः अस्मिन् पक्षे सुरताभिलाषाधिक्यजननं मनोवेधनं ग्राह्यं । विद्यमानसुरतानां मानसविदारणस्याशक्यत्वादिति दिक् । वंशस्थं वृत्तं लक्षणं तूक्तम् ॥ १ ॥

द्रुमाः सपुष्पाः सलिलं सपद्मं
स्त्रियः सकामाः पवनः सुगन्धिः ।
सुखाः प्रदोषा दिवसाश्च रम्याः
सर्वं प्रिये चारुतरं वसन्ते ॥ २ ॥

द्रुमा इति । हे प्रिये! वसन्ते वसन्तकृतौ सर्वं सकलमेव चारुतरमत्यन्तं रमणीयम् किं तदित्याह । द्रुमा वृक्षाः सपुष्पाः सकुसुमाः सलिलं जलं सपद्मं सकमलम् स्त्रियः प्रमदाः सकामाः समदनाः पवनः समीरणः सुगन्धिः पुष्पादिसंसर्गात् सुरभिः प्रदोषाः सन्ध्यासमयाः सुखाः सुखकराः दक्षिणवाय्युयुक्तत्वाच्छीतला अतएव सुखकरा दिवसाश्च रम्या रमणीयाः " २ ॥

क्षेपकः श्लोको व्याख्यायते ।

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१ B. J. ' शायकः. ' २ B. द्विरेफमालां विदधद्धनुर्गुणम् ' ' मालांविदधन् धनुर्गुणम् ' ३ B. J. ' भेत्तुम् ' ४ B. G. J. N. D. ' सुरतप्रसङ्गिनाम् ' ५ B. J. ' योधः. ' ६ 'सुपद्मम्' २ ' पवनाः ' ' सुगन्धयः. '

* 'ईषत्सुधारैः कृतशीतहर्म्यैः
सुवासितं चारु शिरः सचम्पकैः ।
कुर्वन्ति नार्योऽपि वसंतकाले
स्तनं सहारं कुसुमैर्मनोहरैः ॥ १ ॥

ईषदिति । ईषत्सुधारैरल्पैरम्बुकणैः कृतः शीतः शीतलो हर्म्यो याभिस्ताः हर्म्य इत्यपपाठः । नार्योऽपि युवतयोऽपि रमणप्रतीक्षामकृत्वेत्यपिशब्दार्थः वसन्तकाले मनोहरैः कुसुमैः स्तनं सहारं हारयुक्तं सचम्पकैश्चम्पकपुष्पसहितैः कुसुमैः शिरश्च चारु मनोहरं कुर्वन्ति विदधति । सदैव रमणास्तासां स्तनादिषु कुसुमान्यर्पयन्ति परमधुना वसन्तकाले प्रबलया कुसुमदिदीर्षया ताः स्वयमेव दधतीति तात्पर्यार्थः ॥ १ ॥

वापीजलानां मणिमेखलानां
शशाङ्कभासां प्रमदाजनानाम् ।
चूतद्रुमाणां कुसुमान्वितानां
ददाति सौभाग्यमयं वसन्तः ॥ २ ॥

वापीति । अयं वसन्तकालो वापीजलानां कूपोदकानाम् अस्मिन्नृतौ नादेयोदकस्य त्याज्यत्वेन वापीजलस्य शीतत्वेन च ग्राह्यत्वमतः सौभाग्यमित्यर्थः । मणिमेखलानां रत्नखचितरसनानाम् कामिनीभिर्धारणात्सौभाग्यमिति भावः । शशाङ्कस्य चन्द्रस्य भासां त्विषां जनाश्चन्द्रिकायामुपविशन्त्यस्मिन्नृतावतः सौभाग्यम् । प्रमदाजनानां युवतिजनानाम् कामवर्धनेन तासां सौभाग्यमयं वर्धयतीत्यर्थः । कुसुमैः पुष्पैरन्वितानां युक्तानां चूतद्रुमाणामाम्रवृक्षाणां सौभाग्यं सौन्दर्यं ददाति पुष्पयुक्तत्वाच्चूतानां सौभाग्यकरोयमृतुरितितात्पर्यार्थः ॥ ३ ॥

कुसुम्भरागारुणितैर्दुकूलै-
र्नितम्बबिम्बानि विलासिनीनाम् ।
तन्वंशुकैः कुङ्कुमरागगौरै-
रलंक्रियन्ते स्तनमण्डलानि ॥ ४ ॥

कुसुम्भेति । कुसुम्भस्य महारजनस्य रागेणारुणितै रक्तैर्दुकूलैः क्षौमैर्विलासिनीनां विलासवतीनां नितम्बबिम्बानि कटिपश्चाद्भागाः कुङ्कुमस्य काश्मीरजस्य

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* B. D. and J. do not print this verse. G. and N. print it as an interpolation. J. 2, however, prints it after verse 28 in the regular text, numbering it as 29.

१ B. J. कुसुमानतानाम्. २ B. तनोति. ३ D. J. सौरभ्यम्. ४ 'नितम्बिनीनाम्.' ५ D. K. 'रक्तांशुकैः.' ६ 'पिञ्जरैः.'

रागेण गौरैः पीतवर्णैः । "पीतो गौरो हरिद्राभ इत्यमरः" । तन्वंशुकैः सूक्ष्मवस्त्रैः स्तनमण्डलानि कुचमण्डलान्यलंक्रियन्ते भूष्यन्ते । रक्तांशुकैः कुङ्कुमरागगौरैरिति पाठे कुङ्कुमरागेण गौरैः पीतवर्णै रक्तांशुकैरित्यर्थः ॥ ४ ॥

कर्णेषु योग्यं नवकर्णिकारं
चलेषु नीलेष्वलकेष्वशोकम् ।
पुष्पं च फुल्लं नवमल्लिकायाः
प्रयाति कान्तिं प्रमदाजनानाम् ॥ ५ ॥

कर्णेष्विति । प्रमदाजनानां युवतिजनानां कर्णेषु श्रोत्रेषु योग्यं नवं नूतनं कर्णिकारं कर्णिकारपुष्पम् "पांगारा" इति महाराष्ट्रभाषायाम् । चलेषु चञ्चलेषु नीलेषु कृष्णवर्णेष्वलकेषु केशेष्वशोकमशोकपुष्पं फुल्लं विकसितं च नवमल्लिकायाः पुष्पम् कान्तिं प्रयातीति प्रतिवाक्यं संबध्यते योग्यस्थानलाभात्कर्णिकारादि पुष्पाणि शोभामधिगच्छन्तीति भावः ॥ ५ ॥

स्तनेषु हाराः सितचन्दनार्द्रा
भुजेषु सङ्गं वलयाङ्गदानि ।
प्रयान्त्यनङ्गातुरमानसानां
नितम्बिनीनां जघनेषु काञ्च्यः ॥ ६ ॥

स्तनेष्विति । अनङ्गेन मदनेनातुरं पीडितं मानसं यासां तासां नितम्बिनीनां प्रशस्तनितम्बयुक्तानां स्तनेषु सितेन शुभ्रेण चन्दनेनार्द्रा हारा मुक्तामालाः । भुजेषु हस्तेषु वलयानि कटकान्यङ्गदानि केयूराणि च । जघनेषु कटिषु काञ्च्यो रसनाः । "जघनं तु स्त्रियाः श्रोणिपुरोभागे कटावपि" इति मेदिनी । सङ्गं संबन्धं प्रयान्ति गच्छन्ति लभन्त इत्यर्थः । प्रयान्ति निःशङ्कमनङ्गसौख्यमिति पाठे हारादयस्तत्तत्स्थानेषु निःशंकं तासां रमणभीतिरहितं यथास्यात्तथा मदनसौख्यं लभन्ते । आलिङ्गनादिकमनुभवन्तीत्यर्थः ॥ ६ ॥

सपत्रलेखेषु विलासिनीनां
वक्त्रेषु हेमाम्बुरुहोपमेषु ।

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१ B. 'केशेषु' K. 'स्तनेषु हाराः.' २ D. J. K. 'अशोकः' ३ K. 'शिखा सुमालाः' B. 'शिखासु फुल्लाः' 'सुखासु पुष्पम्.' ४ B. 'नवमालिकाश्च' 'नवमालिकाश्च.' ५ B. 'प्रयान्ति मङ्गम्' 'प्रयान्ति शोभाम्.' ६ B. J. 'प्रमदाजनस्य' 'वनिताजनस्य.' ७ 'कुचेषु.' ८ B. 'मुखेषु.' ९ B. 'ताम्बूलसुगन्धिवाताः.' 'मुखेषु कर्पूरसुगन्धिवाताः.' K. 'कम्बूवलयाङ्गदानि.' 'चञ्चद्वलयाङ्गदानि.' १० B. K. 'प्रयान्ति निःशङ्कमनङ्गसौख्यम्.' 'निःसङ्गमनङ्गसौख्यम्.' ११ B. 'विलासिनीनाम्.' १२ 'मुखेषु.'

रत्यन्तरे[1] मौक्तिकतुल्यरूपः
स्वेदोद्गमो[2] विस्तरतामुपैति ॥ ७ ॥

सपत्रलेखेष्विति । विलासिनीनां विलासवतीनां पत्रलेखैः पत्ररचनाभिः सहितेषु हेमाम्बुरुहस्योपमा येषां तेषु । अथवा हेमाम्बुरुहेण सुवर्णकमलेनोपमेषु सदृशेषु वक्त्रेष्वाननेषु रत्यन्तरे रतिमध्ये मौक्तिकैस्तुल्यं रूपं यस्य स मौक्तिकसदृशः स्वेदोद्गमो घर्मोद्गमो विस्तरतां विस्तृतिभावमुपैति गच्छति । रत्नांतरे-मौक्तिकसंगरम्य इति पाठो नातीव चारुः वक्त्रे धृतानां रत्नानां मध्ये मौक्तिकसङ्गेन रम्य इति हि तदर्थः । तदपेक्षयां च रत्यन्तरे मौक्तिकतुल्यरूप इति पाठः सम्यक् ॥ ७ ॥

उच्छ्वासयन्त्यः[4] श्लथबन्धनानि
गात्राणि कंदर्पसमाकुलानि ।
समीपवर्तिष्वपि[6] कामुकेषु
समुत्सुका एव भवन्ति नार्यः ॥ ८ ॥

उच्छ्वासयन्त्य इति । श्लथानि शिथिलानि बन्धनान्याबरणानि कञ्चुक्यादीनि येषां तानि कंदर्पेण मदनेन समाकुलानि पीडितानि गात्राण्यवयवान् । उच्छ्वासयन्त्यः स्फारयन्त्यो नार्यः कामुकेषु प्रियेषु समीपवर्तिषु निकटस्थितेषु सत्स्वपि समुत्सुका उत्कण्ठिता भवन्ति । मदनावेशेन संजातावयवस्फुरणा अनुभूतरतिसुखा नार्यो रमणानां निकटवर्तिनां प्रार्थनाद्यवधिमनपेक्ष्य स्वयं रतियाचनातत्परा भवन्तीति तात्पर्यार्थः । समीपवर्तिष्वपि कार्मुकेष्विति पाठे भ्रुकुट्यादिकार्मुकेषु विद्यमानेष्वपि स्वयमुत्सुका जाता इत्यर्थः । भ्रुकुटिकार्मुकोपयोगमकृत्वोत्कण्ठिता इति भावः ॥ ८ ॥

तनूनि[7] पाण्डूनि सँमन्थराणि
मुहुर्मुहुर्जृम्भणतत्पराणि ।
अङ्गान्यनङ्गः[8]प्रमदाजनस्य
करोत्यसौ[9] प्रोषितभर्तृकस्य ॥ ९ ॥

तनूनीति । असावनङ्गो मन्मथः प्रोषितः प्रवासी भर्ता यस्य तस्य प्रमदा-

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१ D. N. ' रत्नान्तर. ' G. J. ' स्तनान्तरे. ' ' रतान्तरे. ' २. G. N. ' सङ्गरम्यः. ' J. ' सङ्गजातः. ' ' सङ्गतुल्यः. ' ३ G. N. ' स्वेदागमः. ' ४ B. ' उल्लासयन्त्यः. ' ५ D. G. N. ' ध्वधुना प्रियेषु. ' K. ' ध्वपि कार्मुकेषु. ' ' ध्वपि नायकेषु. ' ६ ' घनानि. ' ७ B. ' सुकम्पितानि. ' J ' मदालसानि. ' ८ ' अमान्य. ' ९ J. ' लावण्यरसोत्सुकानि. ' D. G. N, ' लावण्यससंभ्रमाणि. ' ' लाबण्यरसोत्तराणि. '.

जनस्य युवतिसमूहस्याङ्गान्यवयवान् तनूनि कृशानि पाण्डूनि पाण्डुरवर्णानि समन्थराणि मन्थरेण मान्द्येन सहितानि जडानीत्यर्थः मुहुर्मुहुर्वारंवारं जृम्भायां " जांभई " इति महाराष्ट्रभाषायाम् तत्परान्यासक्तानि करोति विदधाति ॥ ९ ॥

नेत्रेषु लोलो मदिरालसेषु
गण्डेषु पाण्डुः कठिनः स्तनेषु ।
मध्येषु निम्नो जघनेषु पीनः
स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥ १० ॥

नेत्रेष्विति । स्त्रीणां युवतीनां मदिरया मद्येन अलसानि जडानि तेषु नेत्रेषु चलश्चंचलः । गण्डेषु गल्लेषु पाण्डुः पाण्डुरः स्तनेषु कुचेषु कठिनः मध्येषु मध्यभागेषु निम्नो गभीरः । जघनेषु पीनः पुष्टः इत्यनया रीत्या बहुधा बहुभिःप्रकारैरद्यानङ्गो मदनः स्थितः । अत्रैकस्यैव मदनस्य बहुधोल्लेखादुल्लेखालंकारः " एकस्य बहुधोल्लेखेऽप्यसौ विषयभेदत " इति तल्लक्षणात् ॥ १० ॥

अङ्गानि निद्रालसविभ्रमाणि
वाक्यानि किञ्चिन्मदलालसानि ।
भ्रूक्षेपजिह्मानि च वीक्षितानि
करोति कामः प्रमदाजनस्य ॥ ११ ॥

अङ्गानीति । कामो मदनः प्रमदाजनस्य युवतिजनस्याङ्गानि अवयवान् निद्रया अलसा जडा विभ्रमा येषां तानि । " अङ्गं गात्र " इति मेदिनी । निद्रालसाविह्वलानीति पाठः सुगमः । किं च वाक्यानि किंचिन्मदेन स्वल्पेन मदेन लालसानि लोलानि । " लालसो लोलयाच्ञयोः " इति हैमः । तथा च वीक्षितान्यवलोकितानि भ्रुवो भ्रुकुटे क्षेपेण जिह्मानि वक्राणि करोति । चकारेतिपाठे मदनकृतं युवतिजनस्याङ्गादीनां निद्रालसत्वादिकमपरोक्षमपि परोक्षमिति कल्पनया लिटः प्रयोग इति ज्ञेयम् ॥ १६ ॥

प्रियङ्गुकालीयककुङ्कुमार्क्तं
स्तनेषु गौरेषु विलासिनीभिः ।

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१ D. ' लोलम्. ' K. ' अलोलः ' २ ' मदिरारसेषु. ' ३ ' कठिनस्तनेषु. ' ४ B. K. ' नम्रः. ' ५ ' बहुधाः. ' ६ K. ' लसविव्हलानि. ' B. ' लसितानि निखम्. ' ७ B. K. ' मदिरालासानि. ' ' मदसालसानि. ' ८ B. ' विलोचनानि. ' ९ J. G. N. D. ' चकार. ' १० ' प्रमदोत्तमानाम्. ' ' प्रमदाजनस्य. ' ११ B. J. ' मानि. ' १२ B. ' स्तनाङ्गरागेषु विचर्चितानि. ' K. ' स्तनाङ्गरागेषु विसर्जितानि. '

आलिप्यते चन्दनमङ्गनाभि-
र्मदालसाभिर्मृगनाभियुक्तम् ॥ १२ ॥

प्रियंग्विति । मदेनालसाभिर्जडाभिर्विलासिनीभिर्विलासवतीभिरङ्गनाभिर्युवतिभिः गौरेषु गौरवर्णेषु स्तनेषु कुचेषु प्रियङ्गुः श्यामालता कालीयकं पीतचन्दनं कुङ्कुमं काश्मीरजं तैरक्तं युक्तं मृगनाभिः कस्तूरिका तयाच युक्तं चन्दनं मलयजमालिप्यते चर्च्यते । " मृगनाभिर्मृगमदः कस्तुरी " इत्यमरः ॥ १२ ॥

गुरूणि वासांसि विहाय तूर्णं
तनूनि लाक्षारसरञ्जितानि ।
सुगन्धिकालागुरुधूपितानि
धत्ते जनः कामिमदालसाङ्गः ॥ १३ ॥

गुरूणीति । कामस्य मदेनालस्यान्यङ्गान्यवयवा यस्य सः । कामशरानुविद्ध इति पाठे कामशरेणानुविद्धस्ताडित इत्यर्थः जनो गुरूणि जडानि वासांसि वसनानि तूर्णं क्षिप्रं विहाय त्यक्त्वा लाक्षारसेन रञ्जितानि रक्तानि तनूनि सूक्ष्माणि । सुगन्धिना सुरभिणा कालागुरुणा कृष्णचन्दनेन धूपितानि कृतसंस्काराणि वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्चूतरसासवेन
मत्तः प्रियां चुम्बति रागहृष्टः ।
कूजद्द्विरेफोपहृतम्बुजस्थः
प्रियं प्रियायाः प्रकरोति चाटुं ॥ १४ ॥

पुंस्कोकिल इति । चूतरयाम्रस्य रस एवासवं मद्यं तेन मत्तः रागेण प्रेम्णा हृष्टः सन्तुष्टः पुंस्कोकिलः प्रियां कोकिलां चुम्बति । अम्बुजे कमले तिष्ठति स कूजन्मधुरध्वनिं कुर्वन् द्विरेफो द्वौ रेफौ यस्मिन् स भ्रमरशब्दो यस्य वाचकस्तादृशोऽलिः । लक्षितलक्षणाया इदमुदाहरणम् । प्रियाया भ्रमर्याः प्रियमभीष्टं चाटु मधुरभाषणं प्रकारोति । अनेन श्लोकेन कुमारसंभवस्थं "मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः" इति पद्यं स्मारितम् ॥ १४ ॥

ताम्रप्रवालस्तवकावनम्रा-

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१ B. ' आसेव्यते.' ' आलिख्यते.' २ ' सांप्रतम्.' ३ ' शिरांसि.' ' नितान्त.' ४ B. J. ' कामशरानुविद्धः.' ५ ' लम्बाङ्गे.' ६ B. K. ' रसेन मत्तः.' ७ B. K. ' प्रियामुखं चुम्बति सादरोऽयम्.' ८ B. ' गुञ्जत्.' J. गुञ्जन्.' ९ ' व्यधिकप्रमत्तः.' १० ' क्षिप्रम्' ' प्रियः.' ११ B. ' चाटुम्' K. क्षिप्रम्.' १२ B. ' प्रवालताम्र०.' ' प्रवालताम्रस्तवकावतंसाः.'

श्चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेति । ताम्राणां रक्तानां प्रवालानां पर्णानां स्तबकैर्गुच्छैरवनम्रा नताः। पुष्पिताः संजातकुसुमा मनोहराः शाखा स्कंधा येषां ते " तदस्यसंजातंतारकादिभ्य इतजि"त्यनेनेतच्प्रत्ययःपुष्पशब्दात् । पवनेन समीरणेनावधूताः कम्पिताश्चूतद्रुमा आम्रवृक्षा अङ्गनानां युवतीनां मानसं काममत्यन्तं पर्युत्सुकमुत्कण्ठितं कुर्वन्ति । वसन्ते चूतमञ्जरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थः । चूतप्रसवस्य मदनबाणत्वेनोत्कण्ठाजनकत्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपल्लवाः पर्णसहिता अशोका वञ्जुलवृक्षा निरीक्ष्यमाणा दृश्यमाना नवयौवनानां नूतनतारुण्यानां प्रमदानां हृदयं मानसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्यतोऽकारणात्कार्यजन्मरूपो विभावनालंकारः । नवयौवनाः स्वयं कान्तसमीपमुपसर्पणे भीरवोऽतस्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसां सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तेति । मत्तैरुन्मत्तैर्द्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारूणि पुष्पाणि कुसुमानि यासां ताः मन्दानिलेन मृदुना पवनेनाकुलिता व्याकुलिताः पीडिता इति यावत् अतएव नम्रा नता मृदुप्रवालाः कोमलपल्लवा यासां ताः बाला नूतना

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१ 'कान्ते.' 'सान्द्राः.' २ 'पवनाभिभूताः.' ३ B. 'समुत्सुकत्वं मनसः.' K. 'समुत्सुकम्.' 'पर्यत्सुकत्वं मनसः.' ४ B. K. 'ताम्राः.' ५ B. K. 'सपल्लवम्.' ६ B. K. 'चारु.' 'चारुतर.' ७ 'मनसश्च समुत्सुकत्वम्.' ८ D. N. 'चूताभिरामकलिकाः' B. 'बालातिमुक्तकलिकाः.' 'चूता विमुक्तकलिकाः.'

अतिमुक्तालतिका वासन्तीलताः कुन्दविशेषाः समवेक्ष्यमाणा दृश्यमानाः सत्यः कामिमनसां सहसा युगपदुत्सुकत्वमौत्सुक्यं कुर्वन्ति । चूता विमुक्तकलिका इति पाठः सुगमः । चूताभिरामकलिका इति पाठोऽसमीचीनः । पुष्परूपाया आम्रकलिकायाः पुष्पन्तराभावादस्मिन्पाठे " मत्तद्विरेफपरिचुम्बितचारुपुष्पा " इति विशेषणं न सङ्गच्छते ॥ १७ ॥

कान्तामुखद्युतिजुषामचिरोद्गतानां
शोभां परां कुरवकद्रुममञ्जरीणाम् ।
दृष्ट्वा प्रिये सहृदयस्य भवेन्न कस्य
कंदर्पबाणपतनव्यथितं हि चेतः ॥ १८ ॥

कान्तेति । हे प्रिये । कान्तामुखस्य प्रमदाननस्य द्युतिं कान्तिं जुषन्ते सेवन्ते तासामचिरोद्गतानां नूत्नोत्पन्नानाम् । अपि चोद्गतानामिति पाठस्तु न मनोरमः । कुरवकद्रुमा अम्लानवृक्षाः तेषां मञ्जरीणां परां श्रेष्ठां शोभां दृष्ट्वा कस्य सहृदयस्य रसिकस्य चेतो मानसं कंदर्पस्य मदनस्य बाणानां शराणां पतनेन पातेन व्यथितं पीडितं न भवेदपि तु सर्वस्यापीत्यर्थः हिशब्दोऽवधारणार्थः । तेन पादपूरण इति परास्तम् । दृष्ट्वा प्रिये प्रियतमारहितस्य । पुंस इति पाठस्तु चारुतरः । अर्थस्तु सुगमः । अवियुक्तापेक्षया वियुक्तस्यैव चेतोऽधिकं पीडयेदीदृशी लतेति भावः ॥ १८ ॥

आदीप्तवह्निसदृशैर्मरुतावधूतैः
सर्वत्र किंशुकवनैः कुसुमावनम्रैः ।
सद्यो वसन्तसमये हि समाचितेयं
रक्तांशुका नववधूरिव भाति भूमिः ॥ १९ ॥

आदीप्तेति । वसन्ते वसन्तकाले सर्वत्र सद्य आदीप्त आभिमुख्येन ज्वलितो वह्निस्तेन सदृशैः समैः मरुता वायुनाऽवधूतैः कम्पितैः कुसुमैः पुष्पैरवनम्रानतास्तैः । किंशुकवनैः पलाशवृक्षसमूहैः समाचिता व्याप्तेयं भूमिः रक्तं ताम्रम्-

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१ D. ' अपिचोद्गानाम्. ' २ B. ' कान्तामुखद्युतिमुषाम्. ' J. ' कान्ताननद्युतिमुषाम्. ' ' कान्तामुखं द्युतिमनोहरमुद्गतानाम्. ' ' नानामुखद्युति जुषामपिचोद्गतानाम्. ' ' कान्ताननद्युतिजुषामपिचोद्गतानाम्. ' ' कान्तामुखद्युतिनिभाम्. ' ३ B. ' दृष्टा. ' ४ B. ' प्रियतमारहितस्य पुंसः. ' ' हि पथिकस्य. ' ५ B. G. ' निकरैः. ' ' पवन. ' ६ ' व्यथनम्. ' ७ B. ' रपि पारिजातैः ' ' पवनावधूतैः. , ८ ' कीर्णैः- ' ९ ' वसन्तऋतुनाधिगता नितान्तम्. ' १० B. ' समुपागते च ' J. ' समुपागते हि ' ' न समागतेयम्. ' ११ ' रक्तांशुकैः. '

शुकं वसनं यस्याः सा नववधूरिव नूतनस्त्रीव शोभते। उपमालंकारः । सादृश्यं च रक्तांशुकत्वेन हिशब्दस्तु निश्चयार्थः । नववधूनां रक्तंशुकपरिधानपरिपाटी तदानींतनी नाधुनिकीति भाति ॥ १९ ॥

किं किंशुकैः शुकमुखच्छविभिर्न भिन्नं
किं कर्णिकारकुसुमैर्न कृतं नु दग्धम् ।
यत्कोकिलः पुनरयं मधुरैर्वचोभि-
र्यूनां मनः सुवदनानिहितं निहन्ति ॥ २० ॥

किमिति । सुवदनायां सुष्ठुवदनं मुखं यस्यास्तस्यां निहितं निवेशितं यूनां तरुणानां मनश्चेतः शुकमुखस्य कीराननस्य छविरिव छविर्येषां तैः किंशुकैर्न भिन्नमपि तु भिन्नमेव । कर्णिकारस्य पारिव्याधद्रुमस्य " पांगारा " इति महाराष्ट्रभाषायाम् । कुसुमैः पुष्पैर्दग्धं न कृतं नु यत्पुनरयं कोकिलो मधुरैर्वचोभिः स्वालापैर्निहन्ति । दग्धमारणे को वा पुरुषार्थः कोकिलस्येति प्रश्नतात्पर्यार्थः ॥ २० ॥

पुंस्कोकिलैः कलवचोभिरुपात्तहर्षैः
कूजद्भिरुन्मदकलानि वचांसि भृङ्गैः ।
लज्जान्वितं सविनयं हृदयं क्षणेन
पर्याकुलं कुलगृहेपि कृतं वधूनाम् ॥ २१ ॥

पुंस्कोकिलैरिति। कलं मधुरं वचो भाषितं येषां तैः । उपात्तः प्राप्तो हर्षो यैः तैः पुंस्कोकिलैः । उन्मदेनोत्कटमदेन कलानि मधुराणि वचांसि कूजद्भिर्भृङ्गैर्द्विरेफैश्च लज्जया व्रीडयान्वितं युक्तं सविनयं विनयसहितं वधूनां स्त्रीणां हृदयं कुलगृहेपि भर्तृगृहेपि न पितृगृह इति तात्पर्यार्थः । अत्रापिना भर्तृसान्निध्यं द्योत्यते । व्याकुलं कृतम् । रमणसंनिधावपि वधूनां हृदयं पीडितमित्यर्थः ॥ २१ ॥

आकम्पयन् कुसुमितैः सहकारशाखा
विस्तारयन् परभृतस्य वचांसि दिक्षु ।
वायुर्विवाति हृदयानि हरन्नराणां
नीहारपातविगमात्सुभगो वसन्ते ॥ २२ ॥

आकम्पयन्निति । वसन्ते कुसुमिताः पुष्पिताः सहकारशाखा आम्रशाखाः

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१ B. K. ' न दग्धम् ' ' च दग्धम् ' २ B. ' कृतं मनोज्ञम् ' K. ' हृतं मनोज्ञैः ' ' कृतं च दग्धम् ' ' हृतं मनोज्ञैः ' ३ B. 'कोकिलाः.' ४ B. पुनरमी. ' ' पुरुरवैः ' ५ B. ' सुवदने नियतं हरन्ति. ' '०दहन्ति. ' ६ K. ' फलरसैः समुपात्तहर्षैः ' ७ B. ' उन्मदकराणि वचांसि पुंसाम्. ' ८ ' विलोचनानि. ' ' वचांसि धीरम्. ' ९ ' पर्याकुले. ' १० B. ' मिताम्. ' ११ B. ' शाखाम् ' १२ ' परभृतोऽय. ' १३ K. ' वधूनाम्. ' १४ ' विमलः. ' १५ ' वनेषु. '

आकम्पयंश्चलयन्। दिक्षु सर्वत्र परभृतस्य कोकिलस्य वचांसि कूजितानि विस्तारयन्। विपूर्वात् स्तृणातेर्हेतुमण्णिचि शतरि च निष्पन्नोऽयं शब्दः। नीहारस्य तुहिनस्य पातः पतनं तस्य विगमान्नाशात्सुभगो मनोहरो वायुः। हिमनाशात्सह्योऽतः सुभग इत्यर्थः। नराणां पुंसां हृदयानि हरन् विवाति विशेषेण वहति ॥ २२ ॥

कुन्दैः सविभ्रमवधूहसितावदातै-
रुद्द्योतितान्युपवनानि मनोहराणि।
चित्तं मुनेरपि हरन्ति निवृत्तरागं
प्रागेव रागमलिनानि मनांसि यूनाम् ॥ २३ ॥

कुन्दैरिति। विभ्रमेण विलासेन सहितानि सविभ्रमाणि यानि वधूहसितानि रमणीहास्यानि तानीवावदातैः शुभ्रैः कुन्दैः कुन्दपुष्पैरुद्द्योतितानि प्रकाशितान्यलंकृतानीति यावत्। मनोहराण्युपवनान्युद्यानानि। निवृत्तो नष्टो रागः प्रेमा यस्मात्तन्मुनेर्मननशीलस्यापि चित्तं मानसं हरन्ति। प्रागेव किमुत मुनिमनोहरणात्प्रागेव वा रागेण प्रेम्णा मलिनानि कलुषितानि यूनां तरुणानां मनांसि हरन्ति। अत्र यूनामित्यनेन विवेकराहित्यं द्योत्यते॥ २३॥

आलम्बिहेमरसनाः स्तनसक्तहाराः
कन्दर्पदर्पशिथिलीकृतगात्रयष्ट्यः।
मासे मधौ मधुरकोकिलभृङ्गनादै-
र्नार्यो हरन्ति हृदयं प्रसभं नराणाम् ॥ २४ ॥

आलम्बीति। आलम्बिन्यो लम्बमाना हेमरसनाः सुवर्णकाञ्च्यो यासां ताः। स्तने सक्ताः लग्नाः इति यावद्धारा यासां ताः। कंदर्पस्य मदनस्य दर्पेणोष्मणा शिथिलीकृता विलुलिता गात्रयष्ट्यः शरीरयष्ट्यो यासां ताः। "दर्पो मृगमदे गर्वे कुसुमे नेत्ररुज्यपि। बाष्प ऊष्माक्षिजलयो" रिति हेमचन्द्रः। नार्यः प्रमदा मधौ चैत्रमासे। "मधु पुष्परसे क्षौद्रे मद्ये ना तु मधुद्रुमे। वसंतदैत्यभिचैत्र" इति मेदिनी। नराणां हृदयं मधुरैर्मनोहरैः कोकिलानां पिकानां भृङ्गाणां मधुपानां नादैर्ध्वनिभिर्हरन्त्याकर्षन्ति ॥ २४ ॥

नातामनोज्ञकुसुमद्रुमभूषितान्तान्
हृष्टान्यपुष्टनिनदाकुलसानुदेशान्।

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१ 'संशोभितानि.' २ 'निरस्तरागम्.' ३ B. 'प्रायेण.' K. 'प्रायेण रागचलितानि.' ४ 'मखिलानि.' ५ B. K. 'पुंसाम्.' ६ 'प्रालम्बि.' 'आलम्ब्य चन्दनरसान्.' 'आलब्धचन्दनरसाः.' ७ 'लग्न.' ८ 'कोमल.' ९ 'रावैः.' १० 'रामाः' ११ 'कुसुमोद्रुमपुष्पिताग्रान्.' १२ K. 'भूषिताग्रान्.' B. 'पुष्पिताग्रान्.' भूषिताङ्गान्.' १३ B. 'कुलशोभितसानुदेशान्.' १४ 'संधिदेशान्.'

शैलेयजालपरिणद्धशिलातलौघान्
दृष्ट्वा जनः क्षितिभृतो मुदमेति सर्वः ॥ २५ ॥

नानेति । सर्वो जनो नाना नानाजातीया मनोज्ञा मञ्जुलाः कुसुमद्रुमाः पुष्पवृक्षास्तैर्भूषिता अलंकृता अन्ताः प्रान्तभागा येषां तान् हृष्टा आनन्दिता येऽन्यपुष्टाः परभृतास्तेषां निनदेन शब्देनाकुलाः सानुदेशाः प्रस्थदेशा येषां तान् । शैलेयानां तालपर्णीलतानां जालेन समूहेन परिणद्धा व्याप्ताः शिलातलानामोघाः समूहा येषां तान् । "शैलेयं तालपर्ण्यांचे" 'ति मेदिनी । अथवा शैलेयानां शिलापुष्पाणां जालेनेत्यर्थः । "कालानुसार्यवृद्धदारुपुष्पशीतशिवानि तु । शैलेय" मित्यमरः । क्षितिभृतः पर्वतान् दृष्ट्वा मुदं प्रीतिमेति गच्छति । आनन्दं लभत इत्यर्थः ॥ २५ ॥

नेत्रे निमीलति विरोदिति याति मोहं
घ्राणं करेण विरुणद्धि विरौति चोच्चैः ।
कान्तावियोगपरिखेदितचित्तवृत्ति-
र्दृष्ट्वाऽध्वगः कुसुमितान्सहकारवृक्षान् ॥२६॥

नेत्रइति । कान्ताया भार्याया वियोगेन विश्लेषेण परिखेदिता खेदयुक्ता चित्तवृत्तिर्यस्य सः । अध्वगः पान्थः कुसुमितान् पुष्पितान् सहकारवृक्षानाम्रद्रुमान् दृष्ट्वा वीक्ष्य नेत्रे निमीलति संकोचयति । तापदं वृक्षदर्शनं परिहर्तुमिति भावः । विरोदित्यक्रान्दति । पीडामसहमानो रोदनं करोति । मोहं याति गच्छति । घ्राणं नासिकां करेण विरुणद्धि शिरःशूलजनकः सुवासो न घ्राणं प्रविशत्विति नासिकामावृणोतीत्यर्थः । उच्चैश्च विरौति उच्चैरारटतीत्यर्थः । अत्र रोदितीत्यनेनामंगलाश्लीलव्यक्त्या दुष्टमिदं पद्यं । मृदुपवनविभिन्नो मत्प्रियाया विनाशादिति वदति ज्ञेयम् ॥ २६ ॥

समदमधुकराणां कोकिलानां च नादैः
कुसुमितसहकारैः कर्णिकारैश्च रम्यैः ।
इषुभिरिव सुतीक्ष्णैर्मानसं मानिनीनां
तुदति कुसुममासो मन्मथोद्दीपनाय ॥२७॥

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१ 'जानु.' २ B. 'तलान्तान्.' 'तलांश्च.' K. 'गुहान्तान्.' 'गृहान्तान्.' ३ 'मदमेति.' 'समुपैति सर्वान्.' ४ B. G. J. N. 'निमीलयति रोदिति.' ५ J. N. 'याति शोकम्.' 'जातमोहान्.' ६ 'प्राणान्.' 'प्राणान् करेण च निहत्य.' ७ 'देवित.' ८ B. 'जनः.' 'नरः.' 'नगे.' ९ 'कुसुमिताः सहकारशाखाः.' 'कुसुमितान् सहसैव चूतान्.' १० B. J. 'रम्यैः.' ११ B. 'कामिनीनाम्.' १२ 'कुसुमचापः.' K. 'कुसुमबाणः' १३ J. N. 'थोद्दीजनाय.' 'थोत्तेजनाभिः.'

समदेति । रम्यो मनोहरः कुसुममासो वसन्तसमयः । मदेन सहितानामुन्मत्तानां मधुकराणां भ्रमराणां कोकिलानां च नादैः कूजितैः । कुसुमिताः पुष्पिताः सहकारा आम्रवृक्षास्तैः कर्णिकारैश्च । सुतीक्ष्णैरतिकठोरैरिषुभिरिव बाणैरिव मानिनीनां मानवतीनां मानसं मन्मथोद्दीपनाय मदनवर्धनाय तुदति व्यथयति। गर्वेण रमणसमीपोपसर्पणेऽनादरवतीनामपि मानिनीनां मानसं पीडयति । ता यथोपसर्पेयुस्तथा करोतीत्यर्थः ॥ २७ ॥

इतोऽग्रे क्षेपका नव श्लोकाः केषुचिदादर्शपुस्तकेषूपलभ्यमानाः पूर्वैष्टीकाकृद्भिरव्याख्याता अपि छात्रसौलभ्याय व्याख्यायन्ते । एतेषां कविकृतित्वे महान् संदेहः स च रसिकानां श्लोकावलोकनत एव व्यक्तो भवेद् ।

* रुचिरकनककान्तीन्मुञ्चतः पुष्पराशीन्
मृदुपवनविधूतान्पुष्पितांश्चूतवृक्षान् ।
अभिमुखमभिवीक्ष्य क्षामदेहोऽपि मार्गे
मदनशरनिघातैर्मोहमेति प्रवासी ॥ १ ॥

रुचिरेति । रुचिरं मनोहरं कनकमिवसुवर्णमिव कान्तियेषां तान् पुष्पराशीन् कुसुमचयान्मुञ्चतस्त्यजतः । मृदुना पवनेन वायुना विधूतान् कम्पितान् कुसुमितांश्चूतवृक्षानाम्रान् अभिमुखं संमुखमभिवीक्ष्यावलोक्य क्षामदेहोपि कृशदेहोपि

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* This and the following eight verses are generally considered as interpolations which on the face of them they appear to be. B. prints verses 1, 2, 3, 4, 5, 6 and 8 in the regular text and numbers them as if they were the work of Kâlidâsa. B. also prints verses 7 and 9 but they are printed in his notes. J. admits none of these in his text. N. prints as interpolations after verse 27 of the text all of these verses except 8. G. prints them all as additional verses in his appendix and his arrangement coincides with ours except that verse 7, according to him, follows verse 9 of the text. J. 2 prints 1, 2, 3, 4, 5, 6, 7 and 9 in the text after verse 28 and numbers them from 30 to 37.

१ B. G_1 'कान्तम्' २ B. G. 'वृन्दम्' ३ B. G. 'सुविद्धः'

प्रवासी पान्थः । मार्गे रथ्यायां मदनशरनिघातैर्मदनबाणताडनैर्मोहं मूर्च्छामेति अत्र पुष्पराशीन् मुञ्चत इति विशेषणयोगात्पुष्पितानीति पुनरुक्तमपिपदास्वारस्यं चातो नेयं कालिदासकृतिः ॥ १ ॥

परभृतकलगीतैर्हृदिभिः सद्वचांसि
स्मितदशनमयूखान् कुन्दपुष्पप्रभाभिः ।
करकिसलयकान्तिं पल्लवैर्विद्रुमाभै-
रभिभवति वसन्तः कामिनीनामिदानीम् ॥ २ ॥

परभृतेति । वसन्तः कामिनीनां सद्वचांसि सुभाषणानि हृदिभिर्मनोहरैः परभृतानां कोकिलानां कलगीतैर्मधुरगायनैः स्मितस्य हास्यस्य दशनस्य च मयूखान् किरणान् कुन्दपुष्पप्रभाभिः कुन्दकुसुमकान्तिभिः । करकिसलयस्य कान्तिं शोभाम् । विद्रुमाभैः प्रवालसदृशैः पल्लवैः किसलयैरभिभवति तिरस्करोति पराजयत इत्यर्थः अत्र स्मितदशनयोः शुभ्रत्वेन कुन्दपुष्पैः परिभवो योग्य एव दन्तस्य कुन्दपुष्पाकारत्वाच्च ॥ २ ॥

कनककमलकान्तैराननैः पाण्डुगण्डै-
रुपरिनिहितहारैश्चन्दनार्द्रैः स्तनाग्रैः ।
मदनजनितलास्यैः सालसैर्दृष्टिपातै-
र्मुनिवरमपि नार्यः कामयन्ते वसन्ते ॥ ३ ॥

कनकेति । पाण्डू पाण्डुरौ गण्डौ कपोलौ येषां तैः । कनककमलमिव सुवर्णपद्ममिव कान्तैः सुन्दरैराननैर्मुखैः । उपरि निहिताः स्थापिता । हारा मुक्तामाला येषु तैः । चन्दनेन मलयजेनार्द्रैः स्तनाग्रैः कुचाग्रैः । मदनेन कामेन जनित उत्पादितो लास्यो नृत्यं येषां तैः सालसैर्जडैर्दृष्टिपातैर्दृष्टिप्रक्षेपैरुपलक्षिताः । सर्वत्रेत्थंभूतलक्षणे तृतीया । नार्यः प्रमदा वसन्ते मुनिवरमपि मदनवृत्तान्तानभिज्ञमपि कामयन्त इच्छन्ति । एतदुक्तं भवति कामिन्यो मदनव्यतिकररहितमपि मुनिं प्रार्थयमानाः स्वमदनपीडाधिक्यं व्यञ्जयन्तीति भावः ॥ ३ ॥

मधुसुरभिमुखाब्जं लोचने लोलतारे
नवकुरबकपूर्णः केशपाशो मनोज्ञः ।
अतिगुरु कुचयुग्मं श्रोणिबिम्बं तथैव
न भवति किमिदानीं योषितां ब्रूहि चारु ॥ ४ ॥

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१ B. G. ' मयूखम् ' २ N. ' उपहसति. ' ३ B. G. ' उपनिहितसुहारैः. ' ४ ' स्तनान्तैः. ' ५ N. ' मदजनितविलासैर्दृष्टिपातैर्मुनीन्द्रान् ' ६ N. स्तनभरनतनार्यः कामयन्ति प्रशान्तान् ' ७ N. लोभ्रताम्रे. ' ८ N. ' गुरुतर. ' ९ N. ' मन्मथाय. '

मध्विति । मधुना मद्येन सुरभि सुगन्धि मुखाब्जम् अब्जमिव कमलमिव मुखमित्युपमितं व्याघ्रादिभिः सामान्याप्रयोग इत्यनेन समासः।न चात्र सुरभित्वरूप-सामान्यधर्मसत्वात्कथं तेन समास इति वाच्यम् । नायमुपमानोपमेययोः सामान्य धर्मः स धर्मश्च कामनीयत्वमेव । लोले चञ्चले तारे कनीनिके ययोस्ते लोचने नेत्रे । नवैर्नूतनैः कुरबकैः कुरबकपुष्पैः पूर्णोऽतएव मनोज्ञो मनोहरः केशपाशःअति-गुर्वतिमहत् कुचयुगं स्तनद्वन्द्वं तथैव महच्छ्रोणिबिम्बम् । इदानीमस्मिन्वसन्ते योषितां प्रमदानां किं चारु न भवति ब्रूहि । सर्वमेव चारु भवतीति प्रत्युत्तरम् ॥

आकम्पितानि हृदयानि मनस्विनीनां
वातैः प्रफुल्लसहकारकृताधिवासैः ।
उत्कूजितैः परभृतस्य मदाकुलस्य
श्रोत्रप्रियैर्मधुकरस्य च गीतशब्दैः ॥ ५ ॥

आकम्पितानीति । मनस्विनीनां पतिपरायणानां हृदयानि । मनश्शब्दा-त्पाशस्त्ये मत्वर्थीयः "अस्मायामेधास्रजोविनि" रित्यनेन विनिः प्रत्ययः। प्रफुल्लेन विकसितेनाम्रेण कृतोऽधिवासः संस्कारो यैषां तैर्वातैः पवनैः।"अधिवासो निवासेस्या त्संस्कारे धूपनादिभिरि"ति मेदिनी । मदाकुलस्य मदोत्कटस्य परभृतस्योत्कूजितैः शब्दैः । श्रोत्रप्रियैः कर्णहारिभिर्मधुकरस्य भ्रमरस्य गतिनादैर्गानिध्वनिभिः क-म्पितानि विधूतानि । सम्बाधितं परभृतस्येति पाठे श्रोत्रप्रियैरित्यत्र श्रोत्र प्रियै-रिति पाठ आवश्यकस्तथा च मदाकुलस्य परभृतस्य मधुकरस्य च प्रियैर्गीतनादैः श्रोत्रं संबाधितं पीडितमित्यर्थः ॥ ५ ॥

रम्यैः प्रदोषसमयः स्फुटचन्द्रभासः
पुंस्कोकिलस्य विरुतं पवनः सुगन्धिः ।
मत्तालियूथविरुतं निशि सीधुपानं
सर्वं रसायनमिदं कुसुमायुधस्य ॥ ६ ॥

रम्य इति । स्फुटो व्यक्तश्चन्द्रस्येन्दोर्भासः प्रभा यस्मिन् सः । "भासः पुंसि प्रभायां स्यादि"ति मेदिनी । पुंस्कोकिलस्य पिकस्य विरुतं कूजितं सुगन्धि-रिष्टगन्धः पवनः । "इष्टगन्धः सुगन्धिः स्या"दित्यमरः । मत्तानामलीनां भ्र-मराणां यूथस्य समूहस्य विरुतं शब्दः । निशि रात्रौ सीधुपानं पक्वेक्षुरसजमद्य-पानम् ।"सीधुरिक्षुरसे पक्वे"रिति वचनात् इदं सर्वं कुसुमायुधस्य मदनस्य रसायनं तद्विवर्धकं जरादिदोषहृदोषधमित्यर्थः।"रसायनं विषेऽपिस्याज्जराव्याधिजिदौषधौ" इति मेदिनी ॥ ६ ॥

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१ N. सम्बाधितम्. २ N. 'नादैः' ३ B. G. 'रम्य.' ४ B. G. 'हि साधनम्.'

छायां जनः समभिवाञ्छति पादपानां
नक्तं तथेच्छति पुनः किरणं सुधांशोः।
हर्म्यं प्रयाति शयितुं सुखशीतलं च
कान्तां च गूढमुपगूहति शीतलत्वात् ॥ ७ ॥

छायामिति । जनः पादपानां वृक्षाणां छायां समभिवाञ्छति । दिवेति शेषः । तथा तद्वन्नक्तं रात्रौ पुनः सुधांशोश्चन्द्रस्य किरणमिच्छति । सुखशीतलं सुखयति तत्सुखं सुखकरं शीतलं च हर्म्यं शयितुं शयनायेत्यर्थः प्रयाति गच्छति । शीतलत्वात् कान्तां प्रेयसीं गाढं दृढमुपगूहत्यालिङ्गति। अनेन कान्तायाः श्यामात्वं द्योत्यते । लक्षणं पूर्वमुक्तम् ॥ ७ ॥

नीलाशोकविकल्पिताधरमधुर्मत्तद्विरेफस्वनः
कुन्दापीडविशुद्धदन्तनिकरः प्रोत्फुल्लपद्माननः ।
चूतामोदसुगन्धिमन्दपवनः शृंगारदीक्षागुरुः
कल्पान्तं मदनप्रियो दिशतु वः पुष्पागमो
मङ्गलम् ॥ ८ ॥

नीलेति । अत्र नीलपदापेक्षया रक्तेति पदमावश्यकम् । रक्ताशोकश्चलकिसलय इति मेदिनीनुसारात्। नीलशोकस्य प्रसिध्यभावाच्च । रक्ताशोकेन विकल्पितं संपादितमधरमधु अधरोष्ठमद्यं येन सः । मद्यस्याधरसंबंधित्ववर्णनं न मनोरमम् । मत्तानां द्विरेफाणां स्वनो यस्मिन् सः। कुन्दानां कुन्दपुष्पाणामापीडः शेखर एव विशुद्धः स्वच्छो दन्तनिकरो रदसमूहो यस्य सः । प्रोत्फुल्लं संफुल्लं पद्ममेवाननं यस्य सः । चूतस्याम्रस्यामोदेन गंधेन सुगन्धिः सुरभिमन्दः पवनो यस्मिन् सः।"आमोदो गन्धहर्षयोः"इति मेदिनी।शृङ्गारस्य सुरतस्य दीक्षोपदेष्टास्तस्य गुरुराचार्यः । "शृङ्गारः सुरते नाट्यरसे" चेति मेदिनी।मदनप्रियो मदनसखः पुष्पागमः पुष्पाणामागम उत्पत्तिर्यस्मिन्स वसन्तो वो युष्मभ्यं कल्पान्तं कल्पावसानपर्यन्तं अत्यन्तसंयोगे द्वितीया । मङ्गलं कल्याणं दिशतु ददातु ॥ शार्दूलविक्रीडितं वृत्तम् ॥ सूर्याश्वैर्मसजस्ततः सगुरवः शार्दूलविक्रीडितम् ॥८॥

मलयपवनविद्धः कोकिलालापरम्यः
सुरभिमधुनिषेकालुब्धगन्धप्रबन्धः ।
विविधमधुपयूथैर्वीक्ष्यमाणः समन्ताद्
भवतु तव वसन्तः काल एषोऽभिभूत्यै ॥ ९ ॥

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१ G. 'समधिकांक्षति' B. 'समधिकांक्षिति' २ B. G. मत्तः सचेत्पुनरयं किरणांश्चभ नोः ३ B G. 'कान्ता सुगात्रमूपगूहति शीतलत्वात्' ४ B. G. 'हर्म्येषु याति च रतिं निशि शीतलेषु.' ५ N. 'लेनाभिरम्यः.' ६ B. G. 'मधुसुरभिसुवर्षैर्नद्धगन्धप्रबन्धः.' ७ N. 'वेष्टमानः.' ८ N. 'श्रेष्ठकालः सुखाय'.

मलयेति । मलयपवनेन वासन्तानिलेन विद्धस्ताडितो युक्त इति यावत् "वासन्तो मलयानिल" इति त्रिकाण्डशेषः कोकिलालापेन पिकगानेन रम्यो मनोहरः। सुरभिणः सुगन्धिनो मधुनो निषेकात्सेचनाल्लब्धः प्राप्तो गन्धस्य सुवासस्य प्रबन्धः सांतत्यं येन सः। समन्ताद्विविधैरनेकैर्मधुपानां भ्रमराणां यूथैःसमूहै र्वीक्ष्यमाण अवलोक्यमानः त्रेष्टमान इति पाठे आश्रियमाण इत्यर्थः । एष वसन्तः कालस्तव भूत्यै कल्याणाय भवतु ॥ ९ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

*आम्री मञ्जुलमञ्जरी वरशरः सत्किंशुकं यद्धनु-
र्ज्या यस्यालिकुलं कलङ्करहितं छत्रं सितांशुः सितम् ।
मत्तेभो मलयानिलः परभृतो यद्वन्दिनो लोकजित्
सोऽयं वो वितरीतरीतु वितनुर्भद्रं वसन्तान्वितः ॥२८

इति श्रीकालिदासकृतावृतुसंहारे वसन्तवर्णनो नाम षष्ठः सर्गः

आम्रीति। यस्य वरशरःश्रेष्ठबाण आम्री आम्रादुद्भूता मञ्जुला मनोहरा मञ्जरी। आम्रशब्दा "च्छेष" इति लक्षणसूत्रेण तत उद्भूत इत्यस्मिन्नर्थेऽण्प्रत्ययः अतएव वृद्धाच्छो न । तस्य शैषिकाधिकारस्थत्वात् । सत्समीचीनं किंशुकं पलाशपुष्पं यद्धनुर्यस्य धनुष्यम् । यस्य ज्याऽलिकुलं भ्रमरसमूहःयस्य कलङ्करहितं सितं शुभ्रं छत्रमातपत्रं सुधांशुश्चन्द्रः । इदमसमीचीनं चन्द्रे कलङ्कस्य विद्यमानत्वात् । यस्य मत्तेभ उन्मत्तगजो मलयानिलो वसन्तानिलः । "झञ्झानिलः प्रावृषिजो वासन्तो मलयानिल" इति त्रिकाण्डशेषः । यत्तु मलयानिल इत्यस्य मलयपर्वतसम्बन्धी पवन इत्यर्थः स कोशाज्ञानमूलकः । मलयपर्वतादुद्भूत एव पवन विन्ध्यपर्वतमुत्तरेण नवसताऽनेनकविनोज्जयिन्यामनुभूत इति कल्पना कल्पकरयारसिकत्वं द्योतयति । उन्मत्तगजो मन्दं चलति तद्वदयमपीति भावेन गजसाम्यम् । यस्य बन्दिनः स्तुतिपाठकाः परभृतः कोकिलाः । सोऽयं वसन्तान्वितो वसन्तयुक्तो लोकजित् वितनुर्मदनो वो युष्माकं भद्रं कल्याणं वितरीतरीतु पुनः पुनरतिशयेन वा ददातु । विपूर्वकात्तृधातोर्यङ्लुकि लोटः प्रथमपुरुषैकवचनम् । यत्तु यङ्लुको भाषायामनभिधानं तत्तु स्वयं कविनैव प्रयोगमनुसृत्य पराहतं न विशेषविवरणमर्हति । शार्दूलविक्रीडितं छन्दः लक्षणमुक्तम् ॥ २८ ॥

नालंकारपटुर्न चास्मि निपुणः काव्यप्रबन्धोक्तिषु
नैवाहं कुशलः कवीश्वरवचोव्याख्यानकर्मण्यपि ।
इत्थं दोषगणान्वितोऽप्यरचयं भ्रात्रा बलाद्योजितो
यां व्याख्यां प्रणिधाय तां गुरुपदे प्राप्तं परां निर्वृतिम् ॥१॥

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* This verse is the last one in the regular text of J. G. and N. B. does not print it at all.

मुनिलोकवसुब्रह्म (१८३७) मिते राक्षसवत्सरे ॥
मार्गशीर्षे सितेऽष्टम्यां टीकेयं पूर्णतां गता ॥ २ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां **गजेन्द्रगडकर**कुलोत्पन्ननिगमान्तव्याकरणाद्यनेकशास्त्रपारंगत**श्रीबालाचार्य**चरणलब्धविद्योपगमेन बटोदरनराधीशतो लब्धव्याकरणनिष्णातपदवीकेन **सेतुमाधवाचार्येण** कृतायां बालबोधिन्यां षष्ठः सर्गः ।

॥ श्रीकृष्णार्पणमस्तु ॥

NOTES.

CANTO I. THE SUMMER.

Two questions encounter a reader at the beginning of this poem and they must be first disposed of. The one is about the absence of any मङ्गल, or benedictory verse, with which a poetical composition in Sanskrit generally begins, and the second is about the poet's choice of निदाघ, or the hot season, as the first among the cycle of six seasons that he is going to describe in this poem. The convention of Sanskrit writers to begin their works with some kind of मङ्गल is too well-known to require anything except a mere mention here. A discussion about the desirability and efficacy, or otherwise, of मङ्गल is started at the beginning of his दीपिका by अरुणभट्ट, where he comes to the conclusion that मङ्गल is quite a necessity for a work. Compare: 'ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति। मङ्गले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्। मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनाद्व्यभिचारादिति चेत्। न। कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभावः। किरणावल्यादौ तु ग्रन्थाद्बहिरेव मङ्गलं कृतमतो न व्यभिचारः। ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत्। न। शिष्टाचारानुमित-श्रुतेरेव प्रमाणत्वात्। 'समाप्तिकामो मङ्गलमारभेत' इतिश्रुतेः' *Dîpikâ*. Now at the beginning of this poem Kâlidâsa has no मङ्गल. This fact has been accounted for in more ways than one. Some hold that मङ्गल being of many kinds (आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्) the poet here has begun his poem with that kind of मङ्गल which consists in indicating the वस्तु, or the principal object for which the poem is written. The object of the present poem is the description of the six seasons in which the Hindu year is divided. When the poet says "Here the hot season has come", he intends to indicate that he is going to describe the six seasons, the description of which forms the object of the poem. This view is open to one or two objections. It is tantamount to saying that whenever there is no मङ्गल at the beginning of a work of poetical art, we are not to say that there is no मङ्गल but we have only to admit that the मङ्गल is of the वस्तुनिर्देश

kind. This is pure and simple truism, inasmuch as whatever comes at the beginning of a work does contain something which the poet wants to say; otherwise he would not have said it. It thus contains something of वस्तु. It is, therefore, no use saying that this वस्तु forms the missing मङ्गल Further it is impossible to see from the first verse of this poem how it is suggestive of the poet's intention of describing all the six seasons. I doubt whether the supporters of this वस्तुनिर्देश theory of मङ्गल in this case would themselves have been able to divine the poet's intention of describing all the seasons in his poem if, before they read the first verse, they never had heard anything of *Ritu-Sanhâra* and of what it contains.

Another way of accounting for the absence of मङ्गल is to *find* a sort of मङ्गल in प्रचण्डसूर्य. This has been suggested by our present commentator (vide the beginning of the com). He means to say that Kâlidâsa was a devotee of the Goddess, Kâli, (this statement can hardly be supported by a careful study of his works, but that is, however, not the question under discussion) and he was therefore conscious of his not having to meet with any difficulties in the way of the completion of his poem. The poet, however, is afraid that his readers would probably not have their path of going to the end of the poem quite so unimpeded and he therefore uses the word सूर्य which gives us the name of a deity and qualifies that word by प्रचण्ड which suggests the power of that mighty deity to remove all sorts of obstacles. Thus we get a kind of मङ्गल. With due deference to the commentator, I submit that this view though very ingenious can hardly be said to represent what Kâlidâsa did really mean by not having a regular मङ्गल at the beginning. Sanskrit commentators, like Shakespearean critics, are famous for their ingenuity in finding in the lines of their idol all sorts of meanings and references which the author probably never thought of, and I think that the second view is an instance of this ingenuity.

What I think to be probably the truth of the matter is this. Kâlidâsa did not care much for this मङ्गल at the beginning of each and every work. He may or may not have believed in its efficacy. But he certainly was conscious

of this traditionary convention of Sanskrit writers. He has followed it in his dramas and in one of his epic poems, viz, *Raghuvansha*. He sets it at naught in the other romance of his, viz, *Kumara—Sambhava*, and in his two lyric works, viz, *Meghaduta* and *Ritu—Sanhara*. I do not think it necessary to suppose that Kâlidâsa was not bold enough to revolt against this traditional convention, and thus to try to discover some sort of मङ्गल in his first stanza when he really has no मङ्गल. Genius is not to be bound by any hard and fast rules of conventionalism. Shakspeare has thrown to the winds many of the rules of classical drama.

Still another way of reconciling this absence of मङ्गल to the time—honoured convention is to suppose that the मङ्गल was either बुद्धिस्थ or ग्रन्थाद्बहिः. This means that before beginning to write this poem the poet must either have mentally praised his favourite deity to his heart's content and then begun to write down his poem in black and white, or he must have relied for the removal of obstacles in his way on the efficacy of मङ्गल that he has introduced in some other work of his, viz, either *Raghuvansha* or one of the dramas. With reference to this view I only remark that if questions of this kind are to be solved in ways like this no difficulty would ever arise in the way of a literary critic.

Another point that requires consideration is: why should Kâlidâsa have chosen निदाघ, or the hot season, to be the first in his description of the six seasons. It might be remarked that this question is possible even if he had chosen any other season to begin the series. No, say we. वसन्त or Spring is by all people considered to be the best of the seasons from various points of view. Bhagawân Krishna has declared in Gîtâ that from among the seasons he is the one that brings flowers to the trees (ऋतूनां कुसुमाकरः). Poets grow exultant in describing this lovely season. It is said to attract the mind of even a sage (हरति मुनेरपि मानसं वसन्तः), it is the companion of cupid in his warfare in the domain of love (' कुसुमायुधोपि सहायमेकं मधुमेव लब्ध्वा ' Ku. III—10 क्व नु ते हृदयंगमः सखा कुसुमायोजितकार्मुको मधुः Ku. IV-24), and in this way it has been described in all sorts of glowing ways.

Moreover, वसन्त possesses the peculiar characteristic of being the first season of the year. We, therefore, expect the poet to describe वसन्त first. Kâlidâsa, it appears, has not followed this popular idea of the superiority of the Spring over the other seasons. Inspite of the fact that we get some beautiful descriptions of वसन्त in his works, his favourite season appears to be निदाघ or summer. It is this season which is described in the प्रस्तावना of Kâlidâsa's masterpiece, the *Shâkuntala*. There the सूत्रधार says to his wife 'इममुपभोगक्षमं ग्रीष्मसमयमधिकृत्य किंचिद्गीयताम्.' 'It is this season which is prominently given the first place when the poet wants to describe the seasons one by one. This is the only conjecture that I am able to advance with regard to this choice of Kâlidâsa. The commentator says that Kâlidâsa has taken ग्रीष्म first because summer is the only season which is fit for all sorts of enjoyments. This may be true, because Kâlidâsa actually styles this season as उपभोगक्षम, in the sentence from *Sak.* quoted adove, which according to him appears to be the special characteristic of this season. Jibânanda in his commentary says, " तत्रादौ प्राथम्याद्ग्रीष्ममेव वर्णयति ", but he unfortunately does not enlighten us on the point in question, viz, what kind of प्राथम्य belongs to ग्रीष्म ?

ऋतुसंहारम्—ऋतूनां संहारः, स वर्ण्यते यस्मिन् तत्काव्यम्, i.e. ऋतुसंहारम् अधिकृत्य कृतं काव्यम्—a poem which possesses the collection of seasons for its subject. Cf. *Panini* 'अधिकृत्य कृते ग्रन्थे.' IV-3-87. संहारः—a collection. It is derived from सम्+हृ to collect or gather together. Cf. 'अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम्' V. 6-p. 205, said by युधिष्ठिर with reference to the tying of the hair of द्रौपदी. ग्रीष्मवर्णनम्—the description of the hot season or summer. This season, like every other, extends over a period of two months, the months allotted to this being ज्येष्ठ and आषाढ, or a period roughly from the middle of May to the middle of July. ग्रीष्म is derived from ग्रस् to swallow and means the season which dries up all kinds of liquids (ग्रसते रसान्).

VERSE 1. The principal sentence is (हे) प्रिये अयं निदाघकालः उपागतः—Oh beloved ! here comes the time of heat i. e. the summer. निदाघः comes from नि+दह् to burn and means heat It also means the hot season or the summer. Cf. 'यातं मध्याचिरात्रिदाघमिहिरज्वालाशतैः शुष्कतां । गन्ता कंप्रति पान्थसंततिरसौ संतापमालाकुला ।' Bv. I-16. I take the word अयम् in the way above

shown instead of in the usual prosaic way, viz, 'This summer has come'. The poet fancies that a lover is addressing the poem to his beloved. We are reminded of this fact at the beginning and the end of each canto. The other words in the verse are adjectives qualifying निदाघकालः. प्रचण्डसूर्यः—प्रचण्डः सूर्यः यस्मिन् in which the sun is very hot or fierce. The sun becomes unbearable in summer. सूर्यः comes from सृ to move and means 'one who moves in the sky.' सरति आकाशे. Or we may derive it from सू to propel or stir. सुवति लोकान् कर्मणि one who stirs people to activity. स्पृहणीयचन्द्रमाः—स्पृहणीयः चन्द्रमाः यस्मिन् in which the moon is desirable or agreeable. In summer the moon is as much desired as the sun is deprecated. The moon at night becomes especially valuable on account of the terrible heat of the sun experienced by day. स्पृहणीय comes from स्पृह् to desire for, or to long for, and means something which one ardently desires. The word is formed by the addition of अनीय according to Panini 'तव्यत्तव्यानीयरः' III-I-96. तव्य and अनीय are added on to roots to form potential participles. It also means 'enviable'. Cf. 'मम अन्येषामृषिकुमाराणांच स्पृहणीयचरितः आसीत्' K. ' said by कपिञ्जल with regard to पुण्डरीक. चन्द्रमस् comes from चद् to give delight, चदि आह्लादे. सदा, always. अवगाहक्षतवारिसंचयः—वारीणां सञ्चयाः ०रिसञ्चयाः, अवगाहेः क्षताः. वारिसंचयाः यस्मिन् in which the collections of water (such as those in lakes, ponds, etc) are spoiled on account of (constant) bathings. People used to bathe in lakes and wells in order to alleviate the heat and on account of this practice being repeated through the whole of the season the water became dirty. It is the common experience of persons in charge of artificial baths that the water in the baths becomes dirty after some days with the result that fresh water has to be taken in. सञ्चयः comes from सम्+चि to collect. The word is formed according to Panini 'एरच्' III-3-56. The termination अ (अच्) is added to roots ending in इ to form a noun having the same meaning as that of the root (भावे), e. g. चयः, जयः. अवगाहः bathing, from गाह् to bathe with अव. क्षत past. passive participle of क्षण् to injure, to hurt; as applied to water the word means spoiled, made dirty. The reading अवगाहक्षमवारिसंचयः would probably be better than the one adopted in the text, though none of the printed editions we have has it. Apte in his dictionary has quoted this line

under अवगाह wherein he adopts the reading क्षम. This reading would be, moreover, more in conformity with 'सुभगसलिलावगाहा :' *S'ak* 1-3, than the one in the text. अवगाह-क्षमवारिसञ्चयः—अवगाहाय क्षमाः वारिसञ्चयाः यस्मिन् in which collections of waters are suited to have a bath in. It is a well-known fact that in the summer vacation tanks and wells attract a large number of students because it is quite a pleasure to swim in water in that season. दिनान्तरम्यः—(1) दिनान्ते रम्यः pleasant or delightful at the close of the day, i. e. in the evening. (2) दिनान्तः रम्यः यस्मिन् in which the evening is delightful. It is to be noted that the first way of dissolving the compound is preferable, for, as remarked by the com. there is no reason why the adjective रम्य should form the second member of the बहुव्रीहि compound instead of coming at the beginning as we naturally expect. The regular बहुव्रीहि compound would be रम्यदिनान्तः—रम्यः दिनान्तः यस्मिन्. The beauty of this phrase would be appreciated by people who in summer enjoy the beautiful, pleasant evenings on the Chaupathy sea-side in Bombay. Cf. 'दिवसाः परिणामरमणीयाः' *S'ak* 1-3. अभ्युपशान्तमन्मथः अभ्युपशान्तः मन्मथः यस्मिन् in which the God of love is perfectly calm, or the passion for enjoyment grows less or is quieted. It appears that the heat of the season lessens the heat of love and hence the desire for bodily enjoyment is quieted. मन्मथ primarily means the God of love; hence love or passion for enjoyment. The word मन्मथ is made up of मत्+मथ. मत् is derived from मन् to think and means the power of thinking (मत्=मननं=चेतना). मथ is derived from मथे विलोडने (मथ्नातीति मथः). मनो मथः=मन्मथः one who destroys the power of discrimination. Cf. मन्मथो मां मथ्नन्निजनाम सार्थकं करोति.' Dk. I. Vide com. on this point and for the verse quoted therein.

VERSE 2. (हे) प्रिये शुचौ निशाः ..... जनस्य सेव्यतां यान्ति—Oh beloved! in the hot season nights ..... become fit for being enjoyed by the people i.e. people take delight in nights etc. शुचिः the hot season. Cf शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यमता सुमध्यमा' Ku. V-20. 'करीव सिक्तं पृषतैः पयोमुचां शुचिव्यपाये वनराजिपल्वलम्' Raghu. III-3. सेव्यतां यान्ति go to the state of being fit to be enjoyed; become enjoyable. शशाङ्कक्षतनीलराजयः adjective to निशाः. नीलस्य राजयः नीलराजयः शशाङ्केन क्षताः नीलराजयः यासु ताः (nights) in which the lines of darkness are destroyed or chased away or dispelled by the moon. शशाङ्कः—शशः अङ्कः यस्य

Whose characteristic mark is the hare. The dark spots on the moon are sometimes said to resemble the form of a hare, hence arise for the moon such names as शशाङ्कः, शशधरः, शशलक्ष्मणः, शशलाञ्छनः etc. These spots are further taken for a number of other things than the hare. The following verses give some of these poetical fancies— अङ्कं केपि शशंकिरे जलनिधेः पङ्कं परे मेनिरे । सारङ्गं कतिचिच्च संजगदिरे भ्रूच्छायमैच्छन्परे ॥ इन्दौ यद्दलितेन्द्रनीलशकलद्वयामं दरीदृश्यते । तत्सर्वं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ' ॥. Also ' जें अंबरी उफळतां खुर लागलाहे । तो चन्द्रमा निजनतूवरि डाग लाहे । (रघुनाथपण्डित नलदमयंतीस्वयंवराख्यान) said while describing the horse of नल. हृत destroyed or removed. नीलम् (n) darkness. राजयः plural of राजिः (f) a streak or line. The days being very hot people enjoy themselves on moon-lit nights which thus become their सेव्य. क्वचित् विचित्रं जलयन्त्रमन्दिरं (सेव्यतां याति)—in some places the wonderful summer-house (becomes enjoyable). जलयन्त्रमन्दिरम्—जलयन्त्रयुतं मन्दिरम्—a house fitted with an artificial water-fountain which scatters sprays of water all round. Such a house being especially cool becomes naturally the resort of people in summer. मणिप्रकाराः—मणीनां प्रकाराः different kinds of precious jewels, such as the चन्द्रकान्त, which is believed to give out water when touched by the rays of the moon. सरसं—रसेन सहितम् सरसम् charged with water; wet; cool. चन्दनम् sandal-powder, or an unctuous preparation thereof which possesses a beautiful scent. Different jewels and cool sandal powder are desired by people in this season because of their coolness and perfume.

VERSE 3. Construe सुचौ निशीथे कामिनः...हर्म्यतलं ... मधु ... सुतन्त्रिगीतं (च) अनुभवन्ति Lovers enjoy (lit. experience) at night in summer the top-floor of mansions, wine and music of excellent lutes. It appears that in this season lovers used to have a carouse on the moon-lit top-floors of mansions together with their beloveds who probably sang to the accompaniment of a lute. In spite of the insinuations so emphatically made in modern days about our people in ancient times being free from this vice of drinking, literature shows that wine was a regular factor in the youthful enjoyments of men and women. Erotic poetry teems with references to drinking bouts in which women also took part. The notorious drunkard god was बलराम. From among the

numerous references to carouses Cf. 'आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा ।दृप्तं त्वसुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ ' V. VI- 27 where उन्मत्त=intoxicated with wine; 'घूर्णयन्मदिरास्वादमदपाटलितद्युती रेवती वदनोच्छिष्टपरिपूतपुटे दृशौ॥ S'i. II-16, description of Balaráma; 'स्वं दृष्ट्वा करजक्षतं मधुमदक्षीबाऽविचार्यैव सा गच्छन्ती। क्व नु गच्छसीति विधृता बाला पटान्ते मया ॥ *Amaru 55*. Also Kir. IX-42, 73. Pra. C. II-1, III-21. सुवासितं highly scented or made fragrant. This is done by sprinkling fragrant water over the surface. वासित past, pass, part from वास् (वासयति-ते) to perfume, to scent. Cf. 'एकेनापि सुवृक्षेण पुष्पितेन सुगन्धिना वासितं तद्वनं सर्वं सुपुत्रेण कुलं यथा ॥. हर्म्यतलम् the terrace of a mansion. Cf. रम्यं हर्म्यतलं न किं वसतयेऽभ्यं न गेयादिकम्; Bh. III-80. मनोहरम्-हरतीतिहरम्-मनसो हरम् that which attracts the mind, fascinating, charming. सुवासितं and मनोहरं are adjectives to हर्म्यतलम्. प्रियामुखेच्छ्वासविकम्पितम् (adj to मधु) wine. प्रियाणां मुखानि; तेषां उच्छ्वासाः; तैः विकम्पितम् made to shake or move on account of the breaths of beloveds. The lover, was drinking wine with his lady from one cup. The breaths of the lady produced gentle ripples in the drink in the cup which, therefore, is said to have been rendered tremulous. A chivalrous lover either drinks in one cup together with his beloved so that the reflection of the lady is seen in the cup, or he drinks what remains after she has had her draught. Cf. Megh I-49; 'नीवारौदनमण्डमुष्णमधुरं सद्यः प्रसूतप्रियापीतादभ्यधिकं तपोवनमृगः पर्याप्तमाचामति। ' *Uttara. R.* IV 1. विकम्पितम् विशेषेण कम्पितम् rendered very tremulous. कम्पित past. pass, par of the causal of कम्प to shake or tremble. सुतन्त्रिगीतम्-सुतन्त्रीणां गीतम् the music of excellent lutes; i. e. singing having the accompaniment of lute. तन्त्रि-न्त्री (*f*) means a lute or the wire of a lute. Cf. ' तन्त्रीमिद्रा नयनसलिलै : सारयित्वा कथंचिद्भूयो भूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्तीम् Megh. II-23. The particle सु does not add much to the beauty of the expression. It appears to have been introduced for the sake of metre. Kálidása resorts to such expedients in this poem more than once as we shall point out as we go on. It is to be noted that the poet was not the same master of his metre in this his most juvenile work as he was when he became परिणतप्रज्ञ, or mature in his mind and art. मदनस्य दीपनम् which inflames or excites passion or love. Instrumental music is said to excite the passion oflove. Cf. 'वीणा हि नामाऽसमुद्रोत्थितं र[illegible]sen कृतः। उत्कण्ठितस्य हृदयानुगुणा वयस्या संकेतके चिरयति प्रवरो विनोदः। संस्थापना प्रियतमाविरहातुराणां रक्तस्य रागपरिवृद्धिकरः प्रमोदः ॥" *Mk* III-3.

VERSE 4. स्त्रियः कामिनां निदाघं शमयन्ति. Women alleviate the heat (i.e. effects produced by heat) of their lovers. The other three lines give us the means which are used by women to render nugatory the effects of the summer—heat on their lovers. The idea is that when lovers closely embrace their beloveds and enjoy the fragrance of their hair they do not much mind the heat of the season. Or it may be that the mere sight of the beautiful buttocks and breasts of women and the fragrance of their hair are sufficient to alleviate the heat. सदुकूलमेखलैः—दुकूलानि च मेखलाश्च दुकूलमेखलाः ताभिः सहितैः (adj to नितम्बबिम्बैः), possessing or wearing silk garments and girdles. Kâlidâsa appears to be very fond of this kind of सहार्थी बहुव्रीहि compounds. Many instances of the use of such a compound occur throughout the poem. नितम्बबिम्बैः with round or circular buttocks. नितम्बाःबिम्बानीव तैः or नितम्बानां बिम्बाः तैः. We may also have नितम्बाश्च ते बिम्बाश्च. But this will involve a metaphor which we cannot understand here as the adjective सदुकूलमेखलैःcannot be *primarily* construed with बिम्बैः alone. बिम्बः—म्बम् means any round or disc-like surface. नितम्बः 'पश्चाद्भितम्बः स्त्रीकट्याः' अमरः—is derived in three ways; (१) नितम्बति नितम्ब्यते वा—तम्ब् गतौ. (२) निभृतं तम्यंत कामुकैः—तमु कङ्क्षायाम् (३) नितरां ताम्यति सुरतसंमर्दात्—तमु ग्लानौ. सहाराभरणैः (adj to स्तनैः) हारा एव आभरणानि, तैः सहितैः with the bosoms possessing ornaments in the form of pearl-necklaces. सचन्दनैः—चन्दनेन सहितैः (adj to स्तनैः) possessing or besmeared with sandal-powder. Women wore garlands of pearls on their breasts which were besmeared with sandal-pigment. Thus their close embrace became exceedingly cool. शिरोरुहैः with their hair (रोहन्तीति रुहाः शिरसि रुहाः those which grow on the head). स्नानकषायवासितैः—स्नाने कषायवासितैः (कषायेण वासितैः) scented with fragrant unguents at the time of bathing. कषायः—यम् (कषति कण्ठम्—कष् हिंसायाम्) means a fragrant unguent. For the different meanings of the word कषाय vide मेदिनी quoted in the com. Also cf. 'कषायो रसभेदे स्यादङ्गरागे विलेपने। निर्यासे (exudation from trees or plants, gum) च कषायोऽथ सुरभौ लोहितेऽन्यवत्।' विश्वः. 'कषायः सुरभौ रसे। राग वस्तुनि निर्यासे क्रोधादिषु विलेपने।' हैमः. It is well-known that women apply some such unguent as गवला कचोल in order to perfume their hair before bathing.

VERSE 5 नितम्बिनीनां चरणैः जनस्य चित्तं समन्मथं क्रियते—The mind of men is made full of the passion of love by the

feet of women possessing large and beautiful buttocks. नितम्बिनी–अतिशयितः नितम्बो यस्याः a woman with large and handsome buttocks. समन्मथम्–मन्मथेन सहितम् full of love. नितान्तलाक्षारसरागरञ्जितैः (adj to चरणैः)–नितान्तं यथा स्यात्तथा लाक्षारसस्य रागेण रञ्जितैः deeply tinged with the colour of the lac-dye. राग means either colour or redness. लाक्षारस (the juice of the lac; a kind of red dye) appears to have been a favourite paint with ladies in ancient days for the decoration of their bodies, especially used for the soles of the feet and lips. It is said to be obtained from the cochineal insect and from the resin of a particular tree. Cf 'निष्यूतश्चरणोपभोगसुलभो लाक्षारसः केन चित्' *S'ak IV–4.* 'दिव्यस्त्रीणां सचरणलाक्षारागाः' *Kir V–23.* सनूपुरैः–नूपुरैः सहितैः wearing the anklets This, as I have remarked before, is a favourite compound with Kàlidàsa. पदे पदे at every step (as they walked). हंसरुतानुकारिभिः imitating the cackling of the swans (हंसानां रुतं, तत् अनुकुर्वन्तीति तैः). The anklets which the women wore round their feet produced as they walked along, a sound which resembled the warbling of swans. Cf K 'तेन कुसुमगन्धेन मधुकरीवाकृष्यमाणा कौतुकनरलाभ्यधिकनरोपजातमणिनूपुरझङ्काराकृष्टसरःकलहंसानि कतिचित्पदानि गत्वा.

VERSE 6. पयोधराः नितम्बदेशाः च कस्य मनः सोत्सुकं न प्रकुर्वते whose mind do the breasts and the buttocks not make anxious or eager? The poet means to say that whoever looks at the breasts and and buttocks of ladies becomes love-sick. पयोधराः–(धरति इति धरः पयसो धरः पयोधरः) breasts. Cf for the different meanings of the word, 'पयोधरः कांसकोरे नारिकेले स्तनेऽपिच। कङ्कोरुमेघयोः पुंसि' मेदिनी. नितम्ब देशाः–नितम्बानां देशाः the latter member of the compound has no special meaning. देश is often used after words like कपोल, स्कन्द, अंस, नितम्ब etc without any meaning. सोत्सुकम्–Now उत्सुकः (*adj*) means anxious, eager. Cf. 'तत्परे प्रसितासक्ताविष्टार्थोद्युक्त उत्सुक' अमरः. But how can we have सोत्सुकम्? Apte in his dictionary gives under उत्सुक a noun such as उत्सुकः meaning a longing for, anxious desire, and quotes this same line. Whether Apte has any independent authority to take उत्सुक as a noun and assign it the meaning he has assigned or whether he is led to think that उत्सुक must have been a noun on account of Kàlidàsa's use of such a word as सोत्सुकम्, I do not know. But I must admit that the word उत्सुक as a noun does not sound well to me. When उत्सुक is merely an adjective

we can account for the form सोत्सुकम् by taking उत्सुक to have been used in what is known as भावप्रधाननिर्देश, or in the sense of उत्सुकत्व, or the quality that is denoted by the adjective (उत्सुकेन = उत्सुकत्वेन सहितम्). उत्सुक is grammatically explained as (*1*) उद् उद्योगं सुवति (षू प्रसवैश्वर्ययोः) or सुनोति षुञ् अभिषवे (*2*) उत् उद्योगं सुवति (षु प्रेरणे). चन्दनपङ्कचर्चिताः (adj to पयोधराः) चन्दनस्य पङ्केन चर्चिताः besmeared with the ointment of sandal. पङ्क primarily means mud; the mud of sandal means the ointment prepared from sandal. The reading चन्दनपङ्कशीतलाः is not good, because the quality of coolness (शीतलत्व) cannot be perceived except by a close embrace. The verse describes the breasts and hips of ladies as they *appear to the eye* of men who are consequentey inspired with love. शीतलत्व cannot be perceived by the eye while चर्चितत्व can. Therefore the reading शीतलाः is to be rejected. तुषारगौरार्पितहारशेखराः (adj to पयोधराः)–This in itself contains two adjectives of पयोधराः, viz, तुषारगौराः and अर्पितहार-शेखराः– तुषार इव गौराः white as snow. The breasts being besmeared with sandal-ointment appeared white.–अर्पिताः हार-शेखराः येषु on which were placed excellent necklaces of pearls. हारेषु शेखराः हारशेखराः–the word शेखर coming at the end of a compound denotes the best or the most distinguished of the class of things which are denoted by the word to which it is attached. The word तुषारगौर can also be taken as an adj. to हार. This will then make the pearl-necklace as white as snow. Solve the compound as तुषारगौराश्च अर्पिताश्च तुषार-र्पिताः, ० र्पिताः हाराः शेखराः येषु. But this is not a good way of taking the compound. The reading तुषारहारार्पितगौरशेखराः does not yield any good meaning. For some meaning that we can have from it, vide com. सहेममेखलाः–हेम्नः मेखलाः हेममेखलाः ताभिः सहिताः having golden girdles around them. This is an adj. to नितम्बदेशाः and is an instance of the poet's favourite सहार्थी बहुव्रीहि compound. चलहेममेखलाः is another reading which is equally good, or perhaps, better. This gives us the idea of the buttocks having their girdles moving. The girdle round the buttocks of a lady, which produces a gingling sound as she walks along, would serve the more to attract the mind of a youth. It will be noted that प्र in प्रकुर्वते has no special purpose to serve nor does it add anything to the sense. It is put in simply for the sake of metre. Instances like this where Kâlidâsa appeals

be the slave of his metre, rather than the master of it, will now and then crop up in this poem, and will generally be pointed out in their proper places.

VERSE 7. This verse describes the effect of heat on women as far as the choice of clothes to be worn is concerned. प्रमदाः स्तनेषु तन्वंशुकं निवेशयन्ति Youthful women put on a light garment on their bosoms. प्रमदा a lady in the prime of her youth (प्रकृष्टः मदः हर्षः अस्ति अस्याः). According to मेदिनी, प्रमदा means an excellent woman. Cf. 'प्रमदः संमदे मत्ते स्त्रियामुत्तमयोषिति'. तन्वंशुकम्–तनु च तत् अंशुकं च a light garment. समुद्गतस्वेदचिताङ्गसन्धयः–समुद्गतः यो स्वेदः तेन चिताः अङ्गसन्धयः यासां ताः—(adj to प्रमदाः) the joints of the bodies of whom are covered with, or are full of, perspirationthat has arisen. It is a well-known fact that perspiration accumulates in such joints of the body as the arm-pit etc. सापवं गुरूणि वासांसि विमुच्य casting aside now (in summer) the heavy garments. वासस् (n) means a garment. When the heat of the season begins to be felt women leave aside heavy and thick garments and use light ones such as पातळ, मलमल etc. उन्नतस्तनाः—उन्नताः स्तनाः यासाम् (adj to प्रमदाः) having protuberant breasts. This is a sign of feminine beauty. सयौवनाः–यौवनेन सहिताः (adj to प्रमदाः) (women) possessed of youth. This adjective leads us to believe that the word प्रमदाः has been used here in the sense of women or excellent women only. स्तनेषु चाच्छांशुकम् is not a good reading. There is no propriety in saying that women wear white garments on their bosom. The com. says that people give up wearing red garments in this season and begin to wear white ones. This does not make the reading in any way acceptable. We have been told in line 2 that women gave up the use of heavy garments and to suit this by way of contrast we require तन्वंशुकम्.

VERSE 8 अद्य सुप्तः सन्मथः प्रबोध्यते इव. To-day Love which was asleep is, as it were, made to awake. This season has been described to be the season in which मन्मथ is अभ्युपशान्त, lying rather in a dormant state. But by means like those described in the first three lines of this verse, love is made to awake. The meaning is that when people feel the breeze coming from the scented fan, or embrace the breasts of ladies wearing pearl necklaces or hear harmonious music accompanied by a lute, love arises in their heart. The sentence as I have construed it above only *suggests* the idea

that Love is awakened like a king who is made to awake in the morning by the verses of bards and sounds of music. The real उत्प्रेक्षा according to the way adopted above lies in प्रबोध्यते इव i.e. love is, as it were, being made to awake. The phenomenon of love arising in the heart of men by the things described in the first three lines is poetically fancied to be the awaking of love. There is also another way of construing the sentence मन्मथः सुप्तः इव प्रबोध्यते. Love is made to awake like a person who is asleep. This does not appear to be a happy construction. According to this way the three things described in the first three lines which are quite appropriate as far as the awakening of love is concerned do not construe properly when we have to wake up a man who is asleep. I do not understand how a man who is asleep can be made to awake by सहारयष्टिस्तनमण्डलार्पणानि, as he can by music, for example, played outside his room as they used to do in former days when they wanted to wake up a king. It will not do to say that the resemblance lies only in the quality of सुप्तत्व and that the means used for the awakening of love are proper to love only and are not to be construed with सुप्त; because there is no charm in only having a plain restricted simile in सुप्तः इव. Besides according to the second interpretation the adjective सुप्तः has to be understood as a noun i. e. in the sense of a man who is asleep or a word like पुरुषः has to be supplied. This is a weak point in itself.. Hence I prefer to take the line in the first way taken above. प्रबोध्यते (passive of the causal of प्र+बुध्) is made to awake—the things described in the three preceding lines being the *means* of awakening love. The reading विबोध्यते is equally good and is explained exactly in the same way as above. We have adopted प्रबोध्यते because we think that प्र+बुध् is used more often than वि+बुध् in the sense of getting up from sleep, though the latter too is not uncommon. Cf. 'सुतात्मजाः सत्वरसंप्रबोधं **प्राबोधयन्नुत्थसि** वाग्भिरुदारवाचः' *Raghu* I 65. 'शय्यागृहे सुप्तजने **प्रबुद्धः**' *Raghu.* XVI 4 '**प्रबोधयत्यर्णव** एव सुप्तम्' *Raghu.* VI 56. '**प्रबुद्ध** इव सुप्तम्' *Śak.* V-11. '**विबोधितस्य** ध्वनिना घनानां हरेः' *Kir.* XVII.-46. 'पुराधिरूढः शयनं महाधनं **विबोध्यसे** यः स्तुतिगीतिमङ्गलैः' *Kir.* I-38. The reading प्रबुध्यते is also good. It is pass. of प्र+बुध् and means is awakened. With this reading the things described in the first three lines would be the

subjects that awaken love. सचन्दनाम्बुव्यजनोद्भवानिलैः—चन्दनयुतं अम्बु चन्दनाम्बु, तेन सहितं सचन्दनाम्बु, तच्च व्यजनं च ० व्यजनं, तस्मात् उद्भवः येषां ते सचन्द...द्भवाः ते च अनिलाश्च तैः—with breezes arising from the fan charged with water mixed with sandal-powder. व्यजन a fan (वीज्यते अनेन). अनिलः breeze (अनिति अनेन अन प्राणने). सहारयष्टिस्तनमण्डलार्पणैः हारयष्टिभिः सहितानि सहारयष्टीनि; तानिच स्तनमण्डलानिच सहारयष्टिस्तनमण्डलानि; तेषां अर्पणैः with embraces [lit. offers] of round breasts wearing slender necklaces of pearls. हारयष्टिः—the word यष्टि is generally found at the end of a compound after—words meaning ' a body ' and gives ' the body ' the meaning of slender, thin or slim. Cf. ' तं वीक्ष्य वेपथुमती सरसाङ्गयष्टिः Ku. V-85. Some such meaning must also be understood in the present case. So हारयष्टि-हारः यष्टिः इव-means a necklace that is slender, not unshapely or ungainly. स्तनमण्डलानि-(The word मण्डल is used here in the same sense that बिम्ब is used in नितम्बबिम्बैः of verse 4 supra)-स्तनानां मण्डलानि the orbs of breasts. अर्पणैः—from अर्प्- with offers i. e. embraces. J. paraphrases it as 'अर्पणैःकान्तोरसिप्रदानैरित्यर्थः'. सवल्लकीकाकलि गीतनिस्वनैः—वल्लक्याः काकलयः, ताभिः सहितं यद् गीतं तस्य निस्वनैः, or वल्लक्या सहितं यत् काकलियुतं गीतं तस्य निस्वनैः—with the sounds of singing accompanied by the low, sweet notes of a lute. वल्लकी=a lute. काकलिः—ली *(f)* a low, sweet tone 'काकली तु कले सूक्ष्मे' अमरः. Cf 'अनुचद्धमुग्धकाकली विहसितम्' *Uttara R. III.*

VERSE 9. सितेषु हर्म्येषु—in white mansions. The mansions were white because they were having a bath in the refulgent moon-light. निशासु at nights. उत्सुकः (सन्) योषितां मुखप्रसुप्तानि (मुखं यथा स्यात् तथा प्रसुप्तानि) मुखानि निर्यन्त्रणं चिरं विलोक्य (the moon) becoming eager or love-sick, looked, (lit. having looked) without any impediment, for a long time, at the faces of women, which (*faces*) were sleeping quite at ease. The adjective मुखप्रसुप्तानि as applied to faces does not sound well. The *women* were sleeping at ease and not their *faces*. निर्यन्त्रणम्-निर्गता यन्त्रणा यस्मिन् कर्माणि यथा स्यात्तथा-in a way which had no restraint. The women were enjoying a sound and pleasant sleep and hence the moon could look at their faces for a long time without any restraint. Were the ladies to know that their faces were observed by the love-sick moon they would have got abashed and not allowed him to do so. The adjective मुखप्रसुप्तानि gives the reason why the moon was allowed to look at the faces without any restraint. उत्सुक

gives the reason why the moon looked at the faces of the ladies for a long time. The moon became very eager or love-sick and hence he could not but direct his eyes towards the beautiful faces of the ladies that had inspired him with the love-longing. चन्द्रमाः निशाक्षये ह्रियेव पाण्डुतां याति—The moon turns pale in the morning as if through shame. The phenomenon of the moon becoming pale in the morning is poetically fancied to be due to the sense of shame felt by the moon. Why the moon felt abashed can be accounted for in two ways. The moon, it appears, realised in the morning that he had done an improper thing in looking for a long time at the faces of the wives of others and becoming love-sick about them. This brought on a sense of shame with the result that he became pale. We can also say that the moon got abashed when he saw the निष्कलङ्कमुख of the ladies and knowing himself to be सकलङ्क he felt abashed. This scarcely agrees with his उत्सुकत्व which generally means the the longing of a love-sick lover. निशाक्षये at the end of the night i. e. in the morning. निशा 'night' comes from (शॉ तनूकरणे to lessen) and means नितरां श्यति तनूकरोति व्यापारान्. Cf "निशा निशीथिनी रात्रिक्षियामा क्षणदा क्षपा" अमरः. क्षयः destruction or end from क्षि क्षये. The reading नूनं भृशम् for निर्यन्त्रणम् is not good. भृशम् yields no good sense and नूनम् is superfluous in view of the fact that we already have इव in the last line to show us the उत्प्रेक्षा contained in the verse. The moon is sometimes described as playing the part of a stealthy lover. Cf. हे रोहिणि त्वमसि रात्रिकरस्य भार्या एनं निवारय पतिं सखि दुर्विनीतम् । जालान्तरेण मम वासगृहं प्रविश्य श्रोणीतटं स्पृशति किं कुलधर्म एषः? *S. T.* 23.

VERSE 10. महीं प्रवासिभिर्द्रष्टुमपि न शक्यते. The earth cannot even so much as be seen by travellers. Travellers had no courage to look at the heated earth and sympathise with her probably, because their own heart was already burnt by the fire of the separation from their beloveds. Sanskrit poets are very fond of describing travellers as hopelessly suffering from the pangs of separation when they go on touring leaving their wives at home. मही comes from मह पूजायाम्, मह्यते इयं सा मही. असह्यवातोद्धूलनोद्गता—adj to मही—असह्यश्चासौ वातश्च, तेन उद्धूतं रेणुमण्डलं यस्याः सा—possessing a column of smoke thrown or tossed up by the unbearable wind. The phenomenon of a voilent gust of wind throwing up a column of

dust is too common to require any further explanation. उद्धूत (from उत्+हन्) tossed up or thrown up. रेणुमण्डल a circular mass of dust. प्रचण्डसूर्य—तपिता-प्रचण्डश्चासौ सूर्यश्च, तस्य आतपं, तेन तापिता—(the earth) heated by the heat of the terrible sun. It is not good to take the adjective प्रचण्ड as a qualification of आतप as is done by G; because in the very first verse of this poem we have been told that सूर्य in this season is प्रचण्ड. तापिता past pass. part, of the causal of तप् to heat. प्रिया—मानसैः—प्रियाणां वियोग स एव अनलः, तेन दग्धानि मानसानि येषाम् तैः—adj to प्रवासिभिः—Whose minds are burnt by the fire in the form of the separation of their beloveds.

VERSE 11. मृगाः भिन्नाञ्जनसन्निभं नभः निरीक्ष्य तोयमिति वनान्तरे प्रधाविताः—the deer looking at the sky resembling scattered collyrium ran into another forest thinking the sky to be water. What happened was this. The deer were extremely heated by the terrible heat and got very thirsty. They looked at the sky and saw that it was dark like water because the sky looked like scattered collyrium being overcast with clouds. They, therefore, ran to another forest where the sky appeared to touch the ground at the horizon and where they expected to find water. I do not think that this verse describes the phenomenon of the mirage (मृगजल or मृगतृष्णिका), as a careless reader is likely to suppose on account of the description of the running of the deer after the water which was the creation of their brains. Because we have been told definitely that the sky looked like scattered collyrium and hence it was mistaken for water. This is possible because water in some places appears dark. We know from experience that the mirage does not present a dark appearance. भिन्नाञ्जनसन्निभं नभः—भिन्नं च तत् अञ्जनंच, तेन सन्निभम्, the sky resembling collyrium that is scattered. In order that the sky may present an appearance resembling scattered collyrium we have to suppose that the sky was overcast by clouds. The poet has used this same simile in two places more in this poem (II-2,III-5), a comparison with which also leads us to the same conclusion. How the sky came to be overcast by clouds in this hot season we cannot definitely say. But we know that even in the hot season the sky sometimes becomes full of clouds and if no rain follows this phenomenon the heat

of the season is doubly increased. Such an occurrence appears to have been alluded to by the poet in this verse. सनिभ—words such as निभ, संकाश, नीकाश coming at the end of compounds have the meaning of 'similar', 'resembling.' Cf. 'स्युरुत्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशोपमादयः । ' अमरः. नभस् (*n*) sky. (1) नह्यते मेघैः from नह्-बन्धने. (2) न बभस्तीति नभः-नभ-हिंसायाम्. Cf for the meaning of नभस् (*m. and n.*) "नभो व्योम्नि नभा मेघे श्रावणे च पनद्ग्रहे । घ्राणे मृणालसूत्रे च वर्षासु च नभाः स्मृतः । " विश्वः. वनान्तरे-अन्यत् वनं वनान्तरं तस्मिन्- in another forest. प्रधाविताः used in an active sense. भृशम् extremely. महत्या तृषा परिशुष्कतालवः—(परिशुष्का तालुः येषां ते) (the deer) whose palates had become dry or were parched up with excessive thirst. तृषा instru. of तृष् (तृट्-ड्, तृषौ, तृषः). The word for thirst is either तृष् or तृषा. Cf 'तृषा शुष्यत्यास्ये पिबति सलिलं शीतमधुरम्' Bh III-19. शुष्क past part. from शुष् to become dry or parched up. नीयामिति expand this into इदं नभः नीयामिति मत्वा or कृत्वा thinking the sky to be water. इति is used in the sense of 'as' or 'in the capacity of'. The deer looked at the sky in the capacity of water. Cf for the various meanings of इति, 'इति स्वरूपे सान्निध्ये विवक्षानियमे मते । हेतौ प्रकारप्रत्यक्षप्रकाशेष्यवधारणे । एवमर्थे समाप्तौ स्यात् ' हेमाद्रिः.

VERSE 12. विलासवत्यः प्रसङ्गिनां मनसि सस्मितजिह्मवीक्षितैः आशु अनङ्गसंदीपनं कुर्वते Coquettish women at once kindle love in the mind of those who come in contact with them by their glances accompanied by a smile. Sanskrit poets have taken great delight in depicting the power of the side-glances of a lady and of her smiles to wound the heart of a sentimental lover and some of the beautiful verses in Sanskrit erotic poetry deal with the कटाक्ष of women. विलासवत्यः—विलासः विद्यते यासां ताः-विलासः—coquetry, femine gestures which indicate the amorous sentiment in the heart. It is thus defined 'यो वल्लभासङ्गतो विकारो गत्यासनस्थानविलोकनाद्यैः । नानाविधाकूतचमत्कृतिश्च परांङ्मुखं चास्यमयं विलासः। ' प्रसङ्गिनाम् of those who come in contact with the coquettish ladies (प्रसङ्गः विद्यते येषां तेषाम्). Whoever came in contact with these coquettes became enamoured of them on account of their magic side-glances. The reading प्रवासिनाम् is also good. It would mean that ladies with their side—glances began to capture the heart of those poor travellers who were helpless on account of their being away from their beloveds and hence easy of capture. सस्मित-वीक्षितैः—स्मितेन सहितानि जिह्मानि च तानि वीक्षितानि च तैः—with glances which were crooked and which

were accompanied by a smile. The crooked glance of a lady is sufficiently powerful in itself but when it gets the smile for its help-mate its power knows no bounds. आशु (adv.,) quickly 'अथ शीघ्रं त्वरितं लघु क्षिप्रमरं द्रुतम्। सत्वरं चपलं तूर्णं सविलाम्बितमाशु च ॥' अमर:. अनङ्गसंदीपनं kindling of love. Cupid, or the God of love, is known as 'अनङ्ग the bodiless one', because he was burnt to ashes by S'iva with the fire of his third eye on the forehead when Cupid tried to swerve his mind from its equanimity and inspire it with love for Pârvati in order that a child may be born of S'iva and Pârvati, which was to deliver the gods from the demon, Târaka. This story is given in Kâlidâsa's Ku. Cf especially 'क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति। तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥' III-72. सविभ्रमैः विभ्रमेण सहितैः adj to वीक्षितैः '(the glances) which were accompanied by amorous movements. विभ्रम is thus defined: 'क्रोधः स्मितं च कुसुमाभरणादियाच्ञा तद्भर्जनं च सहसैव विमण्डनंच। आक्षिप्य कान्तवचनं लपनं सखीभिर्निष्कारणस्थितगतेन च विभ्रमः स्यात्॥'. यथा प्रदोषाः शशिचारुभूषणाः like evenings possessing the beautiful ornament in the form of the moon. Construe यथा प्रदोषः अनङ्गसंदीपनं कुर्वंते तदा विलासवत्यः अनङ्गसंदीपनं कुर्वंते. शशिचारुभूषणाः is to be construed with both विलासवत्यः and प्रदोषाः and the compound is to be dissolved in two ways accordingly: शशी इव चारूणि भूषणानि यासां ताः विलासवत्यः— Coquettish women wearing ornaments as beautiful as the moon. शशी एव चारुभूषणं येषां ते प्रदोषाः—evenings possessing the moon for their excellent ornament. प्रदोषः (from दुष्) evening प्रारम्भो दोषायाः or प्रारब्धा दोषा यस्मिन्. Here a question arises as to how are विलासवत्यः (*f.*) compared to प्रदोषः (*m.*), in short, how is it that a feminine उपमेय has a masculine उपमान? The technical fault that arises in cases like these where उपमान and उपमेय are of different genders is known as भग्नप्रक्रमत्वम् or violation of uniformity e. g, 'चिन्तारत्नमिव च्युतोसि करतो धिङ्मन्द-भाग्यस्य मे'. Here the common property is च्युतत्व and the word च्युतः properly goes with उपमेय. When we take it with उपमान we have to change the gender of च्युतः and say यथा चिन्तारत्नं च्युतं तथा च्युतोसि. Here भग्नप्रक्रमत्व properly occurs. But in those cases where, in spite of the difference of gender between उपमान and उपमेय, the word showing the common property does not undergo any change e. g. 'प्रमदाः इव कोमलाः पुरुषाः', or the word showing the common properly is a verb which can, without any change, be construed both with उपमान and उपमेय

e. g. 'स्त्रीव गच्छति षण्ढोयम्', no such fault arises. In the present case the common property on which उपमा is based, is अनङ्-सन्दीपनं कुर्वते' which requires no change when we connect it with उपमान and उपमेय. The adjective शशिचारुभूषणाः, of course, goes both with विलासवत्यः and प्रदोषाः without any change. So the fault भग्नप्रक्रमत्व does not arise here and the simile is perfectly correct. The discussion occurs in Kâvya Prakâsha X-56, which the curious student is recommended to read.

VERSE 13. This and the following few verses describe the effect of the terrible heat on the lower animals. The heat makes them forget their natural animosity and go to a common place where they do not think of killing each other. Such pairs as the serpent and the pea-cock, the lion and the elephant, and the serpent and the frog, which are known for their natural antipathy towards each other, are described as forgetting their nature through the effects of heat. There appears to be some confusion in the arrangement of the verses here. Symmetry requires the verses to come in the following order: 13 and 16, 14 and 15, 18, and 20; because each of these three groups of twos would then refer to a pair of naturally antagonistic animals referred to above. This becomes clear when one reads the verses themselves. फणी मयूरस्य तले निषीदति—The serpent sits under the shade of the pea-cock. The pea-cock and the serpent are known as natural enemies. फणी–(फणा अस्य अस्तीति) a serpent. फणः–णा the expanded hood of a cobra or a serpent. तलम्– primarily means, the lower part, the part underneath the bottom. Cf. 'रंचाराधासि वेतसीतरुतले चेतःसमुत्कण्ठते' S. D. p. 14. Hence it comes to mean the ground under an object or the shelter afforded by that object; here the word means shelter रवेःमयूखैःभृशं अभितापितः—going with फणी–extremely heated by the rays of the sun. Cf line I Verse II above. मयूखः a ray. Cf. किरणो-ऽमयूखांशुगभस्तिधृणिधृष्णयः । भानुः करो मरीचिः स्त्री पुंसयोर्दीधितिः स्त्रियाम् ' ॥ अमरः. पथि तप्तांशुभिःविदह्यमानः being burnt or scorched on the way by the heated dust. How the heated dust in this season burns the foot of a person when he has to walk bare footed along the streets of such a 'dust-rich' city as Poona can only be understood by those who possess that painful experience; vide the line quoted in the com. अवाङ्मुखः— with his face turned downwards (अवाङ् मुखं यस्य). अवाक्फणः is also a good

reading and means with its hood bent down जिम्हगतिः जिम्हा गतिः यस्य which was moving in a crooked fashion. This is the natural motion of the serpent. मुहुः श्वसन् breathing,or panting again and again. Cf ' मुहुः पुनः पुनः शश्वदभीक्ष्णमसकृत् समाः। अमरः. The serpent was breathing repeatedly on account of the heat. This expression is again applied to the lion in the next verse.

VERSE 14. मृगेश्वरः अदूरेऽपि (वर्तमानान्) गजान् न हन्ति—The lord of beasts i. e. the lion does not kill the elephants though (they are) at no great distance from him. The lion is the natural enemy of the elephant but he has now forgotten his enmity on account of the heat. अदूरे—न दूरे—adv. not at a distance, near हतविक्रमोद्यमः—विक्रमस्य उद्यमः, हतः विक्रमोद्यमः यस्य—(the lion) whose heroic activity was put an end to (by excessive thirst). Being thirsty the lion could do nothing in the way of heroism towards the elephants. दूरविदारिताननः—दूरं यथास्यानथा विदारितं आननं येन—(the lion) who had stretched his mouth wide. विलोलजिह्वः—विलोला (विशेषेण लोला) जिह्वा यस्य—(the lion) whose tongue was very much rolling or shaky. This description is extremely realistic. The lion was panting awfully and had opened his mouth wide with the result that his tremulous tongue could be distinctly marked. चलिताग्रकेसरः—चलिताः अग्रकेसराः यस्य—the tops of whose mane were moving. The word अग्रकेसरः requires explanation. It means केसराग्राणि the tops of the mane. There is no doubt about this. How is it then that अग्र comes at the beginning of the compound ? This can be accounted for as follows. (1) Take अग्र as an adjective meaning ' top-most'; then अग्रश्चासौ केसरश्च—the top-most mane i. e. the top of the mane. This is open to the following objection. In a कर्मधारय compound where the first member is an adjective e. g. नीलं च तदुत्पलं च नीलोत्पलम्, उत्पल is identical with नीलत्व. But in the present case केसर is not identical with अग्रत्व; for the relation of अवयवी and अवयव exists between them. This may be answered by saying that the two should metaphorically be considered as identical on account of the relation of अवयवी and अवयव existing between them. Vide वामन quoted by राघवभट्ट who is quoted below. (2) केसरस्य अग्राणि—अग्रकेसराः, where अग्राणि are something possessed by the केसर and hence

separable from it. The पूर्वनिपात or the coming of अग्र at the beginning of the compound is to be accounted for by putting this word in what is known as the आहिताग्न्यादि आकृतिगण. This is a list of words in which the latter member of the compound optionally comes in first and the list being not completed only a few specimens being given, one can add more words to it if one likes. This rule, however, is applicable to बहुव्रीहि compounds only, but we have to stretch it to तत्पुरुष compounds also. Kalidasa has used a similar expression in his *Sakuntala* Act IV p. 119 'प्रभ्रष्टं मम अग्रहस्तात् पुष्पभाजनम्' on which राघवभट्ट remarks 'अत्राग्रशब्दस्य हस्तश्चेति समानाधिकरणे विशेषणसमासेऽवयवावयविसम्बन्धेन लक्षणा। उक्तंच वामनेन—'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदाभ्याम्' इति। अन्ये त्वग्रहस्त इति अखण्ड एव शब्दो हस्ताग्रवाचक इत्याहुः। अपरे तु हस्तस्याग्रमित्येव विगृह्याग्रशब्दस्याहिताग्न्यादिपाठात्पूर्वनिपातमाहुः। This reasoning is also applicable to अग्रकेसर *mutatis mutandis*. Also cf 'अथाग्रहस्ते मुकुलीकृताङ्गुली समर्पयन्ती स्फटिकाक्षमालिकाम्' *Ku-V-63* where मल्लीनाथ comments as अग्रश्चासौ हस्तश्चेति समानाधिकरणसमासः। and *Kir V-99* and मल्लीनाथ's comment on it. All this leads us to believe that (1) above is preferable.

VERSE 15. दन्तिनः केसरिणः अपि न बिभ्यति—The elephants are not afraid even of thelion. दन्तिनः—दन्ताः विद्यन्ते येषां ते दन्तिनः—elephants, so called on account of their possessing tusks. केसरिणः (ablative). केसरः (mane) विद्यते अस्य. Mark the ablative in केसरिणः बिभ्यति—words implying 'fear' and 'protection from danger' govern the ablative of that from which fear or danger proceeds. Cf 'भीत्रार्थानां भयहेतुः' *Panini* I-4-25. Just as the lion could not think of killing the elephants on account of the heat, so the elephants too lost all their fear of the lion for the same reason. विशुष्ककण्ठाहृतशीकराम्भसः—विशुष्कश्चासौ कण्ठश्च—तेन आहृतं शीकरस्य अम्भः यैः ते—(*adj to* elephants) who had taken in the water of sprays with their throat that was parched up. शीकरः sprays or drops of water, tossed about here and there by the wind (from) शीकृ सेचने. 'शीकरोऽम्बुकणा स्मृताः'. अमरः भानुमतः गभस्तिभिः अभितापिताः heated on all sides (अभि= सर्वतः) by the rays of the sun (भानुमान् one who is possessed of rays). For गभस्ति vide अमर quoted above under verse 13. प्रवृद्धतृष्णोपहताः—प्रवृद्धया तृष्णया उपहताः—overpowered by increased thirst. जलार्थिनः—जलमर्थयन्ति ते or जलस्य अर्थिनः desirous of or longing for water. What all these adjectives of the elephants point to is this. The elephants became heated on all sides

by the rays of the sun. They drank a few drops of water that they could get; but this only served to heighten their thirst and made them long for water the more. Being no longer master of themselves through thrist and heat, they lost all fear of the lion.

VERSE 16 कलापिनः समीपवर्तिनं भोगिनं न घ्नन्ति–The peacocks do not kill the serpent that is lying near (them). कलापिनः–कलापः विद्यते येषां ते–(कलापः the plumage of a peacock) peacocks. भोगिनम् a serpent (भोगः=the expanded hood of a snake विद्यते यस्य तम्). समीपवर्तिनम्–समीपे वर्तते असौ तम्. सवितुः हुताग्निकल्पैः गभस्तिभिः क्लान्तशरीरचेतसः–(going with कलापिनः) whose bodies and minds were wearied by the rays of the sun, which (rays) were almost like fires that were being sacrificed to. सविता one who directs people to activity, the stimulator, the sun (सुवति असौ). In the Rig-Veda there are five solar deities which represent various aspects of the activity of the sun. सविता is one of them and he represents the sun's quickening activity. To this deity is addressed the famous stanza in Gâyatri metre which every Brahmin repeats, or is expected to repeat morning and evening at the time of his संध्यावन्दन. हुताग्निकल्पैः–हुताश्चते अग्नयश्च, इषदूनाः हुताग्नयः हुताग्निकल्पाः तैः—Fires in which offerings of ghee etc. are being poured become very fierce. The rays of the sun were almost like such fires. The terminations कल्प, देश्य and देशीय are added on to words in the sense of 'almost equal to' 'a little less than' e. g. ईषदूनो विद्वान् विद्वत्कल्पः, विद्वद्देश्यः, विद्वद्देशीयः; Cf *Panini V-3-67* 'ईषदसमाप्तौ कल्पब्देश्यदेशीयरः'. क्लान्तशरीरचेतसः—क्लान्तानि शरीराणि चेतांसि च येषां ते (adj to कलापिनः). क्लान्त from क्लम्–क्लाम्यति–tired. कलापचक्रेषु निवेशितानननम् qualifying भोगिनम्—who had entered its mouth i. e. head in the circles of their feathers. निवेशितं (caused to enter) आननं येन. In verse 13 we are told that the serpent fearlessly sits under the shelter of the peacock. In this verse we see that though the serpent has grown audacious enough to run its head into the very plumage of the peacock, the peacock has no mind to eat it up. Such is the effect of heat!

VERSE 17. आयतपोत्रमण्डलैः सरः खनन् वराहयूथः भूतलं विशतीव—The herd of wild boars, digging up the lake with the collection of its long snouts, is as it were entering the surface of the earth. आयतपोत्रमण्डलैः आयतानि च तानि पोत्राणि च, तेषां मण्डलैः—आयत past part from आ + यम् long. पोत्र the snout of a boar, from पू to cleanse (पूयते अनेन). The snout serves the purpose of removing dirty, uneatable things so that the boar may take in only those that are good. Cf ' पोत्रं वस्त्रे मुखाग्रे च सूकरस्य हलस्य च ' विश्वः. मण्डलम् a collection. We may also take this word here in the same sense that we took it in Verse 8. The expression would then mean round or circular and long snouts. But we cannot say whether the snouts of boars are circular. They might, however ,be thought to be so if we look at them with a particular angle of vision. यूथ a herd or multitude (as of beasts). The boars were heated by the sun and getting no water in the lake they began to dig it up for भद्रमुस्त or नागरमोथा, which is their favourite food. They also probably thought that by digging deep pits in the lake they might come upon some water. While in this action of digging up the lake by their snouts they appeared to be as it were, entering the surface of the earth with a view to escape from the heat of the sun. सभद्रमुस्तम् adj to सरः—the lake containing नागरमोथा. (भद्रमुस्तेन सहितम्) मुस्तः-स्ता-स्तम्= नागरमोथा a particular kind of grain. भद्र may either be taken in the sense ' good, ' when we shall have ' the lake containing good मुस्त, ' or भद्रमुस्त may be taken to denote some special kind of मुस्त. Cf. भद्रं स्या स्मङ्गले हृद्ये मुस्तके करणान्तरे । ' रुद्रः. परिशुष्ककर्दमम्—परिशुष्कः कर्दमः यस्मिन्—in which the mud was dry on all sides (परि=सर्वतः) i. e. there was not a drop of water in the whole of the lake. प्रदीप्तिभासा रविणा वितापितः (adj to वराहयूथ) extremely heated by the sun of burning lustre. प्रदीप्ता भाः यस्य तेन. The reading रजोमयूखैरभितापितोऽशम् is only a repetition of the first line of Verse 13 and hence has been rejected. Other readings do not deserve mention For the idea in the verse cf ' विश्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले । ' *Sak* II-6. ' उन्मुस्थुः शिशिरपल्वलपङ्कमध्यान्मुस्ताग्ररौद्रकवलावयवावकीर्णम् । जघ्राह स द्रुतवराहकुलस्य मार्गं सूच्यङ्कमार्द्रपदपंक्तिभिरायताभिः ॥ Raghu. IX 59 and पङ्कावगाहनं मुस्ताभक्षणंच दंष्ट्रिणां जातिस्वभावः ' चरित्रवर्धन quoted by Nardargikar on this verse from *Raghu.*; also उन्मन्ति विनिकर्षं पल्वले गाढपङ्कमनिवाहितानपाः । दंष्ट्रिणो वनवराहयूथपाः ॥ Ku VII –35.

VERSE 18. भेकः तृषितस्य भोगिनः फणातपत्रस्य तले निषीदति—The frog sits under the shelter of the umbrella in the form of the expanded hood of the thirsty serpent. फणा एव आतपत्रं तस्य. आतपत्रम् an umbrella (आतपात् त्रायते इति). Cf राज्यं स्वहस्तधृतदण्ड-मिवातपत्रम् ' *Sak* V.-6. तले vide note under verse 13 supra. तप्ततरांशुमालिना विवस्वता अभितापितः oppressed by the sun possessing a garland of extremely hot rays. अतिशयेन तीव्राः तीव्रतराः, ते च अंशवश्च o शंवः, तेषां माला, सा विद्यते यस्य तेन. विवस्वान् the sun (विविधं वस्ते—आच्छा दयति—or विवो रश्मिः—विवः अस्यास्तीति). सपङ्कतोयात्सरसः उत्प्लुत्य jumping out from the lake containing muddy water. पङ्केन सहितं सपङ्कं—ईदृशं तोयं यस्य. Here we have to suppose that this lake is different from the one described in the last verse; for that lake has not a drop of water in it. उत्प्लुत्य—gerund from प्लु—प्लवते with उत् to jump or leap. The frog jumped from the lake and took shelter under the expanded hood of the serpent. We do not know why the frog should jump out of the lake which possessed some water at least. The poet probably makes it leap out for purposes of his description, or the water got very hot on account of the heat making it impossible for the frog to remain inside.

VERSE 19. गजैः सरः सान्द्रविमर्दकर्दमं कृतम् The elephants have made the lake possess thick mud on account of their fight. Elephants began to fight with one another in the lake with the result that the mud in the lake became thick and clotted by their trampling. सान्द्रविमर्दकर्दमम्=सान्द्रः विमर्देन कर्दमः यस्मिन् in which the mud was thick on account of the fight. This compound does not appear to be regular. We rather expect विमर्दसान्द्रकर्दमम्. विमर्द from वि+मृद् *Fight*. Cf 'विमर्दक्षमां भूमिमवनरावः' *Uttar. R. V. p. 140.* कर्दमः mud, from कर्द्–कर्दति to make a bad noise. Cf ' निषद्वरस्तु जम्बालः पङ्कोऽस्त्री शादकर्दमौ ' अमरः. The other adjectives of the lake also show the havoc that has been wrought in the lake by the fight of the elephants. The lotuses have been rooted out, the fish have all died and the *Sārasa* birds have flown away through fear. समुद्धृताशेषमृणाल जालकम् (adj to सरः) समुद्धृतानि अशेषाणि मृणालानां जालकानि यस्मात् तत् from which all the clusters of lotus—stalks were completely rooted out. समन्तात् उद्धृतानि समुद्धृतानि. मृणालः—लम् the fibrous stalk of a lotus. Cf ' मृणालं नलदे क्लीबं, पुंनपुंसकयो बिसे । ' मेदिनी. जालकम् collection, multitude. विपन्नमीनम् (adj to सरः) विपन्नाः मीनाः यस्मिन् तत् in which the fish were dead. विपन्न p. p. of

वि+पद् to die. द्रुत–रसम्–भीताश्च ते सारसाश्च भीतसारसाः, द्रुताः भीतसारसा यस्मात्–from which the terrified *Sârasa* birds have flown away. परस्परोत्पीडनसंहतैः (adj to गजैः)–परस्पराणां उत्पीडनाय संहतैः–gatherd together for fightng with one another.

VERSE 20. This verse really ought to have followed verse 18, which tells us that the frog leaps out from the lake and goes under the shelter of the hood of a serpent; for here we are told that the serpent has no power to kill the frogs which are his natural food. तृषाकुलः फणी मण्डूककुलं न हन्ति–The serpent oppressed by thirst does not kill the multitude of frogs. मण्डूकः a frog. (मण्डयति जलाशयम्). Cf 'भेके मण्डूकवर्षाभूशालूरप्लवदर्दुराः' अमरः. रविप्रभोद्भिन्नशिरोमणिप्रभः–रवेः प्रभा, तया उद्भिन्ना शिरोमणेः प्रभा यस्य–the lustre of whose head–jewel was ablaze (made its apperance) on account of the the lustre of the sun. The serpent is said to possess a valuable jewel on his head. This jewel shone forth resplendently on account of the rays of the sun falling on it. Probably the jewel belonged to the सूर्यकान्तमणि class which emits flames when touched by the rays of the sun. विलोलजिह्वाद्वयलीढमारुतः–विलोलं यद् जिह्वाद्वयं तेन लीढः मारुतः येन–(adj to फणी) who has licked up or swallowed the wind with the couple of his tremulous tongues. लीढ from लिह् to lick. The serpent is said to feed on wind. Cf. 'हिंसाशून्यमयत्नलभ्यमशनं धात्रा मरुत्कल्पितं–व्यालानाम्' Bh III-97. The serpent also possesses a pair of tongues. How he come to possess two tongues is explained as follows: The sage कश्यप had two wives, विनता the mother of गरुड and अरुण, and कद्रु the mother of all the नागाs or serpents. A dispute arose between विनता and कद्रु about the colour of the horse उच्चैःश्रवस् in which विनता was defeated and became a slave of कद्रु. गरुड in order to purchase the freedom of his mother brought down to earth from heaven a pitcher of अमृत and gave it over to कद्रु and her sons who placed it on a collection of दर्भ grass. Indra in the meanwhile, managed, in his usual cunning fashion, to purlion the pitcher lest serpents would be immortal by tasting the celestial beverage. The serpents were greatly disappointed at the mysterious disappearance of the pitcher and began to lick the दर्भ grass with a vain hope that a few drops had fallen on them. This resulted in

their tongues being cut in twain and from that time serpents have a pair of tongues. विषाग्निसूर्यातपतापितः—विषं अग्निः सूर्यातपश्च तैः तापितः—(adj to फणी) tormented by the heat of the sun, the fire and poison. The fire probably was the दावानल (वणवा) or the forest-conflagration, or the fire emitted by the head-jewel of the serpent. The poison was the poison of the serpent in its fangs. On account of heat its own poison began to torment the serpent.

VERSE 21 तृषाकुलं जलं गवेषमाणं महिषीकुलं अद्रिगव्हरात् निःसृतम्—A herd of female-buffaloes, oppressed with thirst and searching for water has issued forth from a mountain-cave. गवेषमाणम् present part. from गवेष् to search for (गवेषते—गवेषयति) qualifying महिषीकुलम् and having जलम् for its object. कुलम् a herd or collection. गव्हरम् a cave or cavern. Cf. 'गौरीगुरोर्गव्हरमा विवेश' Raghu II-26. निसृतम् used in an active sense. सफेनलालावृत-वक्त्रसंपुटम्—फेनेन सहिता लाला सफेनलाला, तया आवृतानि वक्त्रसंपुटानि यस्य (going with महिषीकुलम्) the cavities (संपुट) of the mouths of which (herd) were covered with saliva and foam. विनिसृता-लोहितजिव्हम्—विनिसृताः आ (समन्तात्) लोहिताः जिव्हाः यस्य—the tongues of which (herd) had come out of their mouth—the tongues that were red on all sides. This is a very vivid description of wild buffaloes going in search of water. As they ran about here and there their tongues came out of their mouths which were full of saliva and foam. उन्मुखम्—उद्गतानि मुखानि यस्य the faces of which (herd) were turned upwards. In solving these compounds I have used the plural of such words as मुखानि etc, because a number of buffaloes are spoken of though the compound as such qualifies a noun (कुलम्) which is singular and which expresses a collection.

VERSE 22, उच्चैःसमन्ताद्वीक्ष्यमाणाः वनान्ताः भयं विदधति—The forest regions when observed all around from on high cause or engender (lit. make) terror (in the mind of a person observing them). उच्चैः adv. from on high i. e. from a place which commands an all-sided, extensive (समन्तात्) view of the forest; or we may construe उच्चैः with भयं विदधति—greatly inspires the mind with fear. वीक्ष्यमाणा—present part of the passive of वीक्ष्—वीक्षते—to see or observe. वनान्ताः—वनानां अन्ताः the skirts or borders of forests. There is no special propriety in saying that the skirts of forests caused fear. I, therefore, take वनान्ताः to mean 'forest regions'. अन्त

here has no special meaning, or if any, अन्त=प्रदेश place, region or ground in general. In this sense वनान्त is found to have been used many times in literature. It is therefore better to take वनान्ताः= 'the regions of forests' than 'the skirts of forests.' Cf 'यत्र रम्यो वनान्तः' *Uttar* R. II—25. विदधति from वि+धा. पटुतर—प्ररोहाः—अतिशयेन पटुः पटुतरः, स च असौ दवश्च, तस्य दाहः तेन उत्पुष्टाः शष्पाणां प्ररोहाः येषु ते–adj to वनान्ताः–in which the sprouts of grass are burnt by the heat of the excessively violent forest —conflagration. पटुतर extremely terrible. दवः forest—conflagration (वणवा). उत्पुष्ट-past pass. part. from पुष् to burn. शष्पम् grass. I remember the verse wherein I first came across with this word in Sanskrat literature when as a little boy I learnt the second canto of Raghu, viz, 'गङ्गाप्रपातान्तनिरूढशष्पं गौरीगुरोर्गह्वरमाविवेश।' II–26. प्ररोहः a sprout or shoot. 'न च प्ररोहाभिमुखोऽपि दृश्यते मनोरथोऽस्याः शशिमौलिसंश्रयः' Ku. V-60. 'नव इव रघुवंशस्याप्रसिद्धः प्ररोहः' *Uttar* R. *V*—3. 'प्ररोहस्त्वङ्कुरोऽङ्कुरः' वैजयन्ती. The reading सस्यप्ररोहाः means the sprouts of corn or grain (सस्यम् or शस्यम् corn or grain in general, crops). शष्पप्ररोहाः is better because there are no corn-sprouts in this season. Grass-sprouts are possible on account of वसन्त that has just gone by. परुष—पर्णाः—परुषः यः पवनः तस्य वेगेन उत्क्षिप्तानि संशुष्काणि पर्णानि येषु ते (adj to वनान्ताः) in which the all but dry leaves were thrown up by the force of the violent wind. परुष violent, impetuous. संशुष्क—सम् here is used probably for the sake of metre. If it has any meaning it serves to intensify the sense of शुष्क. दिनकर—तोयाः–दिनकरस्य यः परितापः तेन क्षीणानि तोयानि येषु ते—वनान्ताः in which the waters have diminished in quantity (on account of evaporation) by the all-extending (परि-परिगत) heat of the sun. क्षीण past. pass. part. from क्षि (क्षयति) to decay or waste. From क्षि we get two forms क्षित and क्षीण.

VERSE 23. The four lines of the verse describe each a different group of creatures suffering from heat. शीर्णपर्णद्रुमस्थः विहगवर्गः श्वसिति The collection of birds perched on the trees with leaves fallen down is panting (heavily through heat). शीर्ण–स्थः—शीर्णानि पर्णानि येषां ते शीर्णपर्णाः, ताद्दशाश्च ते द्रुमाश्च, तेषु तिष्ठति सः (the flock of birds) sitting on trees whose leaves had fallen down. शीर्ण past. pass. part. from शॄ–श्टणाति shattered. The leaves had all fallen down and hence the birds on the trees were left without anything to protect them from the heat of

the sun with the result that they began to sigh heavily. क्लान्तं कपिकुलं अद्रेः निकुञ्जं उपयाति–The troop of monkeys being fatigued is repairing to the arbour on a mountain. निकुञ्जः–ञम्– a bower or a place of shelter overgrown with shrubs and creepers. The monkeys became fatigued with heat and began to repair to a place of shelter. तोयमिच्छन् गवयूथः सर्वतः भ्रमति–The herd of *Gavayas* is wandering about in all directions in search of (lit. wishing for) water. गवयः– a species of ox (गोसदृशो गवयः T. S.). शरभकुलं कूपादम्बु प्रोद्धरति– The collection of *Sharabhas* is taking in water from a well. शरभः is a fabulous animal possesing eight legs and is said to be stronger than the lion. ' शरभः शलभे चाष्टापदे प्रोक्तो मृगान्तरे ' विश्वः—Cf ये संरम्भोत्पतनरभसाः स्वाङ्गभङ्गाय तस्मिन्, मुक्ताध्वानं सपदि शरभा लङ्घयेयुर्भवन्तम् ' *Megh.* 54. 'अष्टापदः शरभः सिंहघातीं' *Maha. Bh.* अजिह्मम् (adj to शरभकुलम्) not crooked, straight–forward. The propriety of this word is not clear. It may either mean that the *S'arabha* walks in a straight and direct way like a wild boar and not in a crooked way like a serpent; or it may mean that the *S'arabha* generally is an animal who is straight–forward in his mind, that is, who is generally not ferocious like a tiger but is noble and dignified like a lion. The reading अजिह्मम् is more mysterious than this. Does the *S'arabha* not possess a tongue ?

VERSE 24. This and the following three verses describe the forest—conflagration and its effect on the forest. पावकेन भूमयः दिशि दिशि तूर्णं परिदग्धाः Plots of ground in every direction have rapidly been burnt on all sides (परि) by the fire. विकच–भासा–विकचं च नवं च तत् कुसुम्भम्, तद्वत् यत् स्वच्छसिन्दूरं, तदिव भाः यस्य, तस्य or तस्य भाः इव भाः यस्य—(adj to पावकन) which possessed the lustre of pure, red lead, resembling (in readness) a fresh and an expanded *Kusumbha* flower. Here we get a double simile. The fire is compared to (सिन्दूर) red lead (शेंदूर in Marathi). This सिन्दूर is pure (स्वच्छ), or otherwise it would not be red enough to form an उपमान with regard to the forest. The सिन्दूर is again like a *Kusumbha* flower which is known to be red. Or we may dissolve the compound in such a way as to make both कुसुम्भ and सिन्दूर the standards of comparison to which the fire is compared on account of its redness. विकचनवकुसुम्भं च स्वच्छ-सिन्दूरं च विकच–सिन्दूरौ तौ इव भाः यस्य. विकच expanded, full blown.

Cf 'प्रफुल्लोत्फुल्लसंफुल्लव्याकोशविकचस्फुटाः । फुल्लश्चैते विकसिते ' अमरः. तूर्णम् past pass past. form त्वर to make haste; used as an adverb modifying पर्यधावत्. प्रबल-वेगेन (adj to पावकेन)- प्रबलश्चासौ पवनश्च तस्य वेगः तेन उद्भूतः वेगः यस्मिन् तेन in which speed is produced by the force of the violent wind. The fire began to spread rapidly on account the impetus to spread being given to it by the speedy or violent wind. It is a well known fact that fire spreads apace if helped by the wind उद्भूत is also a good reading. It means ' accelerated '. Here we have to suppose that fire was already spreading rapidly but its rapidity was accelerated by the strong current of the violent wind. तरुविटप-व्याकुलेन-तरूणां विटपाः तरुविटपाः, लतानां अग्राणि लताग्राणि, तरुविटपाश्च लताग्राणि च, तेषां आलिङ्गने व्याकुलः तेन— adj to पावकेन—deeply engaged in embracing the tops of creepers and branches of trees. The tops and branches are specially mentioned because they first come in contact with fire and catch it. The fire is represented as embracing these with a view to make them his own. विटपः a branch (विटं विस्तारं पाति पिबति वा). G. reads तटविटप and translates 'trees on the banks ' This is wrong. विटप never means ' tree '. The word for a tree is विटपिन्. तट does not give any sensible meaning. What bank is meant ? व्याकुल is, here used in the sense of ' intently engaged in, ' 'busy with. Cf ' आलोके ते निपतति पुरा सा बलिव्याकुला वा । ' Megh. II—22.

VERSE 25. This verse describes the forest-conflagration in its various aspects. प्रान्तलग्नो दवाग्निः मृगवर्गं श्लपयति—The forest-conflagration adhering to the side (of the forest) makes the collection of beasts (in it) fatigued. प्रान्तेषु लग्नः प्रान्तलग्नः दवाग्निः forest—fire. दवः=(1) wood, forest (2) forest-conflagration. We here take दव in the former sense. दावः has also the same meaning as दवः. It is to be noted that both दवः and दावः either singly or with the addition of some such word as अग्नि or अनल mean "forest-conflagration". When we have such a word as दवाग्नि or दावाग्नि we have to understand दव or दाव which really means 'forest-conflagration' in the sense of 'forest' only. This is done according to the maxim 'विशिष्टवाचकानां पदानां विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम्.' मृगवर्गम्=मृगाणां वर्गः तम् the collection of beasts or deer. It is better to take मृग in the sense of 'beasts' because we then get the idea that all beasts are oppressed by the

fire. ग्लपयति causal of ग्लै–ग्लायति to become fatigued. (दवाग्निः) पवनवृद्धः(सन्) पर्वतानां दरीषु ध्वनति–(The conflagration) increased by the wind resounds in the valleys of the mountains. ध्वनति is to be preferred to the simple ज्वलति because what is meant to be brought to the notice of the reader is the noise of the fire, when, being increased by the wind, it burns in the valleys. पवनवृद्धः–पवनेन वृद्धः. पटुनिनादः (सन्) शुष्कवंशस्थलीषु स्फुटति—It bursts with loud noise in natural spots of ground possessing dry bamboos. पटुनिनादः पटुः निनादः यस्य whose noise is loud (adj to दवाग्निः). शुष्क–स्थलीषु–शुष्काः वंशाः यासु; ताश्च स्थलयश्च; तासु–in natural spots of grounds the bamboos in which were dry. स्थली means 'a natural spot of ground, unwrought by the hand of man. Cf *Bh* III 79 'रम्याश्चन्द्रमरीचयस्तृणवती रम्या वनान्तस्थली '; ' समदुःखामिव कुर्वती स्थलीम्' *Ku* IV 4. G. curiously translates स्थली by '(artificial) grounds' which is exactly what the word does *not* mean! Cf ' स्थली अकृत्रिमा । कृत्रिमा स्थला । स्थलं तूभयसाधारण्यम्' *Râmâs'rami* on *Amara* II-1-5. तृणमध्ये क्षणेन लब्धवृद्धिः प्रसरति—(The fire) spreads being increased in a moment in the midst of the grass. तृणमध्ये–तृणानां मध्यम् तस्मिन्. लब्धा वृद्धिः येन सः लब्धवृद्धिः—which has obtained augmentation i. e. is increased. क्षणेन—The instrumental is used according to अत्यन्तसंयोगे तृतीया Panini II-3-6. The instrumental is used with words expressive of *time* or *place* when the accomplishment of the desired object is meant to be expressed. Apte's *Guide* §53.

VERSE 26. द्रुमाणां कोटरेषु कनकगौरः स्फुरति–(The fire) shines as bright as gold in the hollows of trees. कोटरः—रम् the hollow of a tree Cf 'नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः ' S'ak I-14. कनक गौरः–कनकमिव गौरः as bright as gold. शाल्मलीनां वनेषु बहुतर इव जातः (going अग्निः) as if grown many i. e. greatly increased in the forests of the *S'almali* trees. शाल्मली is known as सांवरी in Marâthi. In the *S'almali* forests the fire blazed so fiercely that instead of one there appeared to be, as it were, many conflagrations. परिणतदलशाखात् वृक्षात् आशु उत्पतति at once goes up on high from the tree the leaves and branches of which have become ripe or old. परिणत०–दलानि च शाखाश्च दलशाखाः, परिणताः दलशाखाः यस्य तस्मात्. Or we may dissolve the compound as परिणतानि दलानि यासां ताः ईदृश्यः शाखाः यस्य तस्मात्. उत्पतति means ' goes up ' or ' springs up. ' Hence we prefer the reading वृक्षात् to वृक्षान्. If, however, we insist on taking the reading वृक्षान्, we shall

have to understand उत्पतति in the sense of 'spreads over' or उत्पतन् in the sense of 'spreading over.' पवनधूतः अग्निर्वनान्ते सर्वतः भ्रमति—The fire shaken (i. e. made to spread about here and there) by the wind wanders on all sides in the forest-region.

VERSE 27. गजगवयमृगेन्द्राः निम्नगामाश्रयन्ते Elephants, *Gavayas* and lions resort to the river. निम्नं गच्छति असौ निम्नगा one that goes to a lower place; a river. वन्हिसंतप्तदेहा वह्निना संतप्ता देहा येषाम् whose bodies are heated by the fire (adj to गजगवयमृगेन्द्राः). द्वंद्व-भावं विहाय सुहृद् इव समेताः (going with गज॰) assembled together like friends, leaving aside their hostility. This summarises in brief what the author has described in verses that have preceded relating to such hostile pairs as an elephant and a lion etc. द्वंद्वम् means 'a quarrel.' Cf मेदिनी quoted in the com. for the various meanings of this word. द्वंद्वभावम् means hostility or antagonism. कक्षात् आशु निर्गत्य issuing at once from the forest. The forest was all burning and hence these animals issued forth from it and resorted to the river. कक्षः means 'forest'. Cf. for the different meanings of this word: 'कक्षः स्मृतौ भुजामूले कक्षोरण्ये च वीरुधि। कक्षः शुष्कतृणे श्रोक्तः कक्षः कच्छ उदाहृतः। कक्षा स्पर्धापदे काञ्च्यां रथगेहप्रकोष्ठयोः। गजरज्जौ परीधानपश्चाद-ञ्चलपल्लवे' इति धरणिः. *G.* takes कक्षः=a cavern. How can all these animals come from a cavern? One cavern cannot possibly accommodate them. Besides कक्षः forest is highly appropriate in the present case. हुतवहपरिखेदात् (1) हुतवहस्य परिखेदः तस्मात् through fatigue caused by fire. The ablative shows the reason why these beasts left the forest for the river. (2) We may take this as an adj to कक्षात्. हुतवहस्य परिखेदः यस्मिन् तस्मात् (from the forest) wherein there was the fatigue fomented by the fire, *i. e.*, wherein all these animals were suffering from the oppression of the fire. हुतवहः—हुतं वहति असौ one who takes away what is sacrified. The belief referred to here is that the oblations to various deities that are offered in the fire are taken to those deities by fire who is hence spoken of as the mouth of the Gods. विपुलपुलिनदेशाम् (adj to निम्नगाम्)—विपुलः पुलिनस्य देशः यस्याः ताम् the river which possessed an extensive region of the sandy bank. पुलिनम्- a sandy bank.

VERSE 28. (हे) सुललितगीते, कामिनीभिः समेतः ते निदाघः निशी-हर्म्यपृष्ठे सुखेन व्रजतु—[Oh beloved] whose song is exceedingly

beautiful or sweet! may this summer season pass happily with you [lit. may this summer-season of yours pass happily], in company with women [who are your friends] at night, on the terrace of the mansion. The lover means to say that his beloved should pass the nights of this summer season in company with her beautiful companions on the terrace of her mansion, engaged in singing herself, or listening to the songs of others. But the poet has not been able to express this idea in a simple and direct form and he has made some confusion about it; e. g, कामिनीभिः समेतः is an adjective to निदाघः, while the idea that we have to understand from the expression in कामिनीभिः समेतायाः [तव]. निदाघः निशि—the summer at night-is an awkward way of expressing निदाघे निशाः or निदाघस्य निशाः. The adjective सुललितगीते [सुललितं गीतं यस्याः] shows that women in those good old days knew fine arts like singing etc and were not steeped in darkness as at present. कामिनी-[भूयान् कामो अस्याः] occurs in the list of the names of woman in *Amara*. हर्म्यपृष्ठम्-the upper part or terrace (गच्ची) of a mansion. कमलवनचिताम्बुः-कमलानां वनैः चितानि अम्बूनि यस्मिन् सः-adj to निदाघः-in which the waters were filled with clusters of lotuses. वनम् primarily means forest; then secondarily it comes to mean a cluster or collection, as forest generally consists of groups of trees. Thus we take वनम् here in the sense of 'a cluster'. The com. does not like this because there is no authority of any कोष to support the meaning of 'a cluster or collection' given to वन. This is true. On the authority of मेदिनी the com. takes वनम्=निवासः residence. Thus the compound means 'the waters which are full the residence of lotuses' i. e. are full of lotuses. The meaning that we come to ultimately is the same. It must be remarked here that वनम्=निवासः does not sound well to our ear though we cannot question it for मेदिनी says so. A third way is वनम्=आलयम्. कमलानां वनानि=कमलानां आलयानि=कमलिन्यः. Thus कमलवनचिताम्बुः=the waters in which are full of lotus plants. For वनम्=आलयम् cf. मेदिनी quoted in the com. and 'क्लीबं स्यात्कानने नीरे निवासे निलये वनम्।' इति रभसः. The ultimate meaning in all these three cases is the same, viz., in this season lakes etc are full of lotuses. I prefer the first way. पाटलामोदरम्यः-पाटलानामामोदेन रम्यः-pleasant or delightful on account of the fra-

rgance of *Pâtala* flowers. Cf 'पाटलसंसर्गसुरभिवनवाताः *Śāk I-3* said with regard to ग्रीष्म. सुखसालिलनिषेकः--सुखः सलिले निषेकः यस्मिन् (going with निदाघः) in which bathing in water is pleasant. Cf' सुभगसलिलावगाहाः" *ibid.* सेव्यचन्द्रांशुहाराः–सेव्याः चन्द्रस्य अंशवः हाराश्च यस्मिन्–(Summer) in which the rays of the moon and wreathes (of flowers or pearls) become fit object for enjoyment. In summer people like to sit in the moon-light and also to put on garlands of flowers or necklaces of pearls. The last verse of a canto is generally addressed to his beloved by the lover who is supposed to be addressing the poem to her and contains a blessing.

CANTO 11 THE RAINY SEASON.

This canto describes the season known as वर्षा (from वृष् to pour down ; वर्षं वर्षणमस्तीति) or the Rainy Season, which covers the months of Shrâvana and Bhâdrapada, which roughly correspond to the period between the middle of July and the middle of September.

VERSE 1. [हे] प्रिये घनागमः राजवत् समागतः—Oh beloved! the rainy season has approached like a king. घनागमः–घनानामागमः यस्मिन् wherein the clouds make their appearance *i. e.* the rainy season. In this verse by the skilful use of double-meaning words the poet has compared the advent of the rainy season to the state entry of a king. Accordingly all the adjectives in the verse have a double meaning–one when applied to the rainy season and the other when going with the king. सशीकर—ञ्जरः (1) शीकरैः सहितः अम्भोधरः एव मत्तकुञ्जरः यस्य— who(rainy season)had a cloud full of sprays for his intoxicated elephant. (2) सशीकराम्भोधर इव मत्तकुञ्जरः यस्य whose (king's) furious elephant resembled a cloud full of sprays. Just as a king rides an elephant at the time of his state entry, so the rainy season too rode the elephant in the form of the cloud full of sprays of water. The adjectives सशीकर and मत्त are significant and call attention to a point of similarity between the cloud and the elephant for which it stands. The cloud was full of sprays while the elephant was full of rut coming

out of his temples, being intoxicated. Why the king should on the occasion of his state entry, ride an *intoxicated* elephant is not quite clear. It appears that मत्त is probably used to suggest the idea of a very strong, lordly elephant rather than a week starving one. Or the poet must have used मत्त to correspond with सशीकर so as to make the cloud resemble the elephat still more closely. तडित्पताकः—(1)तडित् पताका यस्य whose flag is lightening. तडिदिव पताका यस्य whose banner is like lightning. The king has a banner flying, the purpose of which was served by lightning in the case of the rainy season. The comparison of lightning with the banner is suggestive. The lightning flashes in the sky very quickly while the banner too moves rapidly in the sky through the force of the wind. पताका comes from पत् and means a banner. Cf for its various meanings "पताका वैजयन्त्यां स्यात्सौभाग्यनाटकांगयोः" मेदिनी. अशनिशब्दमर्दलः (1) अशनेः शब्दः एव मर्दलः यस्य whose (rainy season) drum consisted of the roar of the thunder bolt. (2) अशनिशब्द इव मर्दलः यस्य whose drum was like the sound of the thunderbolt. The purpose of the drum was served in the case of the cloud by the thunderbolt, the sound of which resembles the sound of the drum. मर्दलः (मर्दमुपमर्दं लाति which gives troubles, probably an account of its loud beating) a drum; here used metaphorically for the sound of the drum. उद्भतद्युतिः—उद्भता द्युतिः यस्य whose splendour is prominent. The king with his paraphernalia appeared magnificant; the rainy season too was grand in its own way. The reading उद्भतध्वनिः or उन्नतध्वनिः is equally good though it involves a *little* repetition as the sense expressed *thereby is already* contained in अशनि etc. We may, however, take ध्वनि in the sense of जयजयकार in the case of the king and thunder in the case of the cloud. कामिजनप्रियः—(1) dear to love-sick persons. (2) dear to *persons who have* a desire in their heart i. e. to mendicants. This probably refers to the custom of scattering pieces of gold or other valuables on auspicious occasions such as the king's entry etc. The rainy season is known to be very dear to lovers as it, according to the poet's convention, excites their passion. Cf *Mk* V-17, where the cloud is compared to a king: "पवनचपलवेगः स्थूलधाराशरौघः । स्तनितपटहनादः स्पष्टविद्युत्पताकः ॥."

VERSE 2. व्योम घनैः समन्ततः समाचितम्–The sky is overcast with clouds on all sides. The other three lines qualify घनैः. नितान्त—कान्तिभिः—नितान्तं यानि नीलानि उत्पलानि तेषां पत्राणां कान्तिरिव कान्तिः येषां तैः– (with clouds) which possess a splendour which is similar to that of the leaves of extremely blue lotuses. क्वचित् in some places or parts. प्रभिन्ना–सन्निभैः–प्रभिन्नः यः अञ्जनस्य राशिः तेन सन्निभैः– (with clouds) that are similar to a heap or mass of powdered collyrium. The word प्रभिन्न is used to show the intensity of the dark colour. For सन्निभ vide note on the word in I-11 *supra*. सगर्भ—प्रभैः–सगर्भा या प्रमदा तस्याः स्तनयोः प्रभेव प्रभा येषां तैः–possessing a lustre similar to the lustre i. e the dark colour (of the nipples) the breasts of a pregnant woman. One of the signs of pregnancy according to वाग्भट is that the nipples of the breasts grow darker and hence the comparison. प्रमदा a young beautiful woman. प्रमदो हर्षो अस्ति अस्याः (probably a reference to the jolly disposition of young women).For a similar idea by the same poet cf Raghu. " दिनेषु गच्छत्सु नितान्तपीवरं तदीयमानीलमुखं स्तनद्वयम् । तिरश्चकार भ्रमरावलीढयोः सुजातयोः पङ्कजकोशयोः श्रियम् ॥ "

VERSE 3. बहुधारवर्षिणः श्रोत्रमनोहरस्वनाः बलाहकाः मन्दं प्रयान्ति–The clouds pouring down water in many torrents or showers and possessed of sound which is pleasing to the ear, move slowly. बहु०–बहव्यः धाराः यस्यां क्रियायां यथा स्यात्तथा वर्षन्ति ते–showering in many torrents. श्रोत्र०–श्रोत्रयोः मनोहरः स्वनः येषां ते whose thunder is pleasing to the ear. मनोहरः–मनः हरति इति attracting the mind; hence simply attractive or pleasing. बलाहकाः–clouds. The word is thus explained (1) वारिणां वाहकः बलाहकः. This is an irregular compound formed according to Pāṇini VI-3-109. (2) बलाकाभिः ह्रायते गम्यते असौ—which is resorted to by the *Balākā* birds. Cf. *Megh.* I-9 " सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः । " (3) बलेन ह्रीयते आहार्यते वा which grows weaker and weaker in strength, as the cloud does, when it pours down water. चातकपक्षिणां तृषाकुलैः कुलैः प्रयाचिताः—eagerly solicited by flights of *chātaka* birds oppressed with thirst. The *chātaka* is proverbial for its quality of eagerly waiting for its desired object. It is said that the bird anxiously awaits the arrival of the clouds and drinks water falling from them before it touches the ground. In order to accomplish this the bird is said to wait for water with its beak extended when clouds appear in the sky. Cf. *Bh.* II-50-51–" रे रे चातक

सावधानमनसा मित्र क्षणं श्रूयताम्" etc "सूक्ष्मा एव पतन्ति चातकमुखे द्विवाः पयो बिन्दवः" 121 and also *Raghu* V–17. कूलम्–a multitude or collection. तोयभरावलम्बिनः (तोयस्य भरेण अवलम्बन्ते) which bend down with the weight of water. This idea of the clouds bending low under the weight of water is very common with Kâlidâsa. In this poem we shall meet with it many times. Cf. "नवाम्बुभिर्भूरि विलम्बिनो घनाः" *S'ak.* V–12. The clouds are described as moving slowly. This is probably due to the solicitation of the thirsty *châtakas* and also the weight of the water.

VERSE 4. In this verse clouds are compared to archers who discharge volleys at others amid the noise of the drum. The clouds have the thunderbolt for their drum, the rain-bow for their bow, the lightning for their bow-string and the sharp showers for their dreadful arrows. The mark is the heart of poor travellers who are much pained at the approach of the rainy season, because they are away from their beloveds. The description of the pitiable plight of travellers who go on a-wandering leaving their beloveds at home to pine in their absence forms no small part in Sanskrit erotic poetry. बलाहकाः प्रवासिनां चेतः प्रसभं तुदन्ति-The clouds forcibly torment the heart of travellers i. e. absent lovers. For a similar idea cf the line from *Megh.* quoted in the com. तडिद्गुणं सुरेंद्रचापं दधतां holding the bow in the form of the bow of Indra i. e. the rain–bow, with its string of lightning. तडिदेव गुणः यस्य तम्. सुरेंद्रस्य चाप एव चापः तम्. The rainbow appearing in the sky is looked upon by our poets as the bow of the Lord of the Gods. Cf. Megh. I–15; III—12 *infra* etc. सुतीक्ष्ण—सायकैः–सुतीक्ष्णाः याः धाराः तासां पतनानि एव उग्रसायकाः तैः–with dreadful arrows in the form of the sharp showers (lit. the falling of the sharp showers). There is no propriety in looking upon धारापतनानि as सायकाः. One would naturally expect the poet to liken धाराः to सायकाः, which would have been all right. But the expression, as it stands in the text reveals the immature poet. Nothing is gained by taking सुतीक्ष्ण with पतन as some do. The prefix सु in सुतीक्ष्ण serves no special purpose except that of metre. तीक्ष्ण alone would have been quite sufficient.

VERSE 5. क्षितिः शुक्लेतररत्नभूषिता वराङ्गनेव विभाति The earth appears like a beautiful woman adorned with jewels other than white. वराङ्गना–वरा चासौ अङ्गना च-a beautiful or an excellent

woman. The other words in the stanza give the reason why the earth appears so. प्रभिन्न...तृणाङ्कुरैः समाचिता—(the earth) coverd with sprouts of grass similar (in colour) to broken *Vaidûrya* gems. प्रभिन्नानि च तानि वैदूर्याणि च तैः निभैः. वैदूर्यम् is a kind of precious jewel, which is of green colour. It is the same as मरकत, which is known in Marâthi as पाचू. The word is formed according to a special Sûtra of Pâṇini IV-3-84, " विदूराञ्ञ्यः" on which Koumudi runs " विदूरात्प्रभवति वैदूर्यो मणिः ". Mallinâth commenting on " वैदूर्यकुण्डेषु शशिप्यानिभ्यः " S'i. III-45 says "विदूरात्प्रभवन्तीति वैदूर्याणि वालवायजानि मणयः। 'वैदूर्यं वालवायजम्' इति विश्वः विदूराञ्ञ्यः' इति ञ्यप्रत्ययः। अत्र विदूरशब्दो वालवायस्यादेशः पर्य्यायो वा तत्रोपचरितो वा तेन वालवाद्विरेरसौ प्रभवति न विदूरान्नगरात्। तत्र तु संस्क्रियते।". The com. takes वैदूर्य as masculine probably on the authority of the line from Koumudi quoted above. But विश्व expressly gives it as neuter. For the use of the word cf. *Bh.* II-100 and *Ku.* VII-10. प्रोत्थितकन्दलीदलैः supply समाचिता—covered with the full-blown leaves of *Kandali* trees. प्रोत्थितानि कन्दलीनां दलानि तैः. It may be pointed out by the by that the word समाचिता has been cleverly used in between the two nouns in the instrumental case with which it is meant to be connected. Such a connection is said to be brought about by what is known as the देहलीदीपन्याय or काकाक्षिन्याय. इन्द्रगोपकैः (समाचिता) covered with *Indragopa* insects. इंद्रः गोपः रक्षकः येषां ते इंद्रगोपकाः—These are insects of red colour which make their appearance in the rainy season and are said to be protected by इंद्र, the lord of rains. The description of these insects is a regular item in the description of the rainy season. Cf. " अभिनवयवसश्रीशालिनि क्ष्मातलेस्मिन्नतिशयपरभागं लेभिरे जिष्णुशोभाः। कुवलयशयनीये मुग्धमुग्धेक्षणाया मणय इव विमुक्ताः कामकेलिप्रसङ्गात्॥" *Subhâ.* p. 357-53. स्फुरन्तः पिङ्गलाभासो धरिण्यामिंद्रगोपकाः। सरकतवान्तपान्थस्त्रीजीवा इव चकाशिरे॥' *ibid.* 355-6.

VERSE 6. अद्य बर्हिणां कुले प्रवृत्तनृत्यं (वर्तते) To-day (i. e. in this season) the multitude of pea-cocks has its dance commenced. प्रवृत्तं नृत्यं यस्य—the dance of which (multitude of peacocks) has begun. Peacocks are said to begin their dance and amorous sports at the approach of the rainy season. This is one of the many conventions of Sanskrit poets, which a student of Sanskrit literature has to remember. They have been brought together by Vishwanâtha in his Sâhitya Darpana p. 412-13. Cf. " मेघश्यामेषु

मूर्त्यं भवति च शिखिनां नाप्यशोके फलं स्यात्" S. D. VII-25. For the idea of the line cf. "हंसा नदन्मेघभयाद् द्रवान्ति निशामुखान्यद्य न चंद्रवन्ति । नवाम्बुमन्ताः शिखिनो नदन्ति मेघागमे कुन्दसमानदन्ति ॥" *Ghat.* 2. "आलोकितं गृहशिखण्डिभिरुत्कलापैर्हर्षेर्यियायुभिरपाकृतमुन्मनस्कैः (दुर्दिनम्)" Mk. V-1. "अथ नभसि निरीक्ष्य व्याप्तदिक्चक्रवालं सजलजलदजालं प्राप्तहर्षप्रकर्षः । निहितविपुलबर्हाडम्बरो नीलकण्ठो मदमृदुकलकण्ठो नाट्यमङ्गीचकार ॥" *Subhd.* p. 357-52; and also *Vikra.* VI-4 and *Megha.* I-44. Note that the compound प्रवृत्तनृत्यम् has been dissolved by the com. as प्रवृत्तं नृत्यं येन. This is unwarranted, for this would make वृत् with प्र a transitive verb which it is not. The dissolution of the com. may, however, be defended by taking प्रवृत्तम् as अन्तर्भावितण्यर्थ i. e. as equal to प्रवर्तितम्. सुरतोत्सवोत्सुकम्-सुरतमेव उत्सवः or सुरतस्य उत्सवः तस्मिन् उत्सुकम्-longing for the festival of sexual intercourse. We have preferred this reading because it is shown to be the one intended by the poet if we look to the third Pàda of the verse. विकीर्ण०-विकीर्णः विस्तीर्णकलापः तेन शोभितम्-beautified by the expansive plumage that is outspread. The peacock spreads its large plumage to the fullest extent while dancing which makes it appear very charming at the time. ससंभ्रमाः-संभ्रमेण सहितं यथा स्यात्तथा यानि आलिंगनानि चुम्बनानि च तेषु आकुलम्-adj to-कुलम् absorbed in hasty embraces and kisses. As soon as clouds appeared in the sky peacocks were in eager haste to indulge themselves in amorous sports; hence the संभ्रम. The reading सविभ्रम is also good; it means with graceful movements.

VERSE 7. नद्यः पयोनिधिं त्वरितं प्रयान्ति-Rivers hastily go to the ocean. Rivers were full on account of rain and hence their speed of going to their lover viz., the sea is increased. प्रवृद्धवेगैः अनिर्मलैः सलिलैः परितस्तटद्रुमान् निपातयन्त्यः-adj. to नद्यः- felling down the trees on their banks on all sides with their turbid waters the velocity of which is increased. This describes a phenomenon which is very common in the rainy season. When the river overflows through abundance of water it fells down the banks as well as the trees. Cf. "कूलंकषेव सिंधुः प्रसन्नमम्भस्तटतरुं च।" *Śak.* V-21. सुदुष्टाः स्त्रिय इव जातविभ्रमाः (नद्यः)-(The rivers) wherein विभ्रमाः (eddies) have arisen, like unchaste women who manifest विभ्रमाः (amorous movements). The word विभ्रम is श्लिष्ट i. e. has a double meaning: (1) eddies or whirlpools, as applied to rivers; (2) amorous or sportive movements, as applied to ladies. The rivers are जातविभ्रमाः

as the ladies also are in a different way. This, I believe, is the only similarity between rivers and ladies. Their point of resemblance is जातविभ्रमत्व, in short, their capability of being expressed by the same word which is श्लिष्ट, thus giving us an instance of pure श्लेष. सुदुष्टाः extremely bad or unchaste. सु is superflous, and is thrust in for the sake of metre. The reading प्रहृष्टाः is, equally good, if not better. There is no reason why unchaste women should be taken as उपमान when जातविभ्रमत्व is the common property; for विभ्रम is a characteristic of all ladies, whether chaste or unchaste, though the latter may indulge in coquettish movements more than the former do in order to attract attention. When we take प्रहृष्टाः as our reading it would mean like overjoyed ladies who are indulging in amorous movements. On occasions of special joy such as the arrival of their lovers, the विभ्रम of ladies is more perceptible and hence the simile would be quite appropriate with प्रहृष्टाः as our reading, I do not believe as many do that in this verse rivers are compared to unchaste women who hastily go to their paramours *with turbid minds* and put to shame their relations on *both* sides. One annotator remarks, "The attributes of rivers have a double meaning the second applicable to unchaste women as well." All the attributes have *not* a double meaning. The first two lines yield only one meaning that is applicable to rivers only. सलिल does *not* mean "लावण्य or beauty in the case of women" as the learned annotator referred to above says, for the simple reason that the word does not bear that sense. परितः does not mean "on either side or on both sides" and प्रवृद्धवेगाः "with increased passion" as another explains. (परितः = on all sides). The only attribute that has a double meaning is जातविभ्रमाः. This does not lead us to the conclusion that rivers are compared to unchaste women. The third line is a simple simile based on pure श्लेष. विभ्रमाः can be very easily accounted for with either सुदुष्टाः or प्रहृष्टाः without the supposition of a comparison with unchaste women. सुदुष्टाः purposely indulge in विभ्रम to attract attention, while प्रहृष्टाः unconsciously do so on account of the joy that fills their heart. If सुदुष्टाः be the poet's reading, the poet may have intended to *suggest* a general comparison between rivers and unchaste women somewhat like the way in which we get a suggestion in the figure समासोक्ति,

though the presence of the express simile in the third line is destructive to regular समासोक्ति being present in the verse. I think that प्रहृष्टाः is the poet's reading. This gives a good sense and does not involve a bad comparison. With this reading nobody is required to take सलिल, वेग etc in a double sense which they do not possess. The word विभ्रम as applied to ladies requires a little more explanation. Generally it means (1) beauty or grace and (2)graceful and amorous or sportive action or movement. This word has also a technical meaning in dramaturgy and is thus defined by D. R. II-30, "विभ्रमस्त्वरया काले भूषास्थानविपर्ययः" (the putting on of ornaments etc in wrong places through flurry). This meaning follows ' perturbation of mind' which also is one of the meanings of विभ्रम (" चित्तवृत्त्य नवस्थानं शृंगारादिभ्रमो भवेत्"). S. D. defines विभ्रम as " त्वरया हर्षतस्तादेर्दयितागमनादिषु । अस्थाने भूषणादीनां विन्यासो विभ्रमो मतः ॥" III-104. शिंगभूपालः explains विभ्रम as "साङ्गभङ्गं विकिरणं सकटाक्षविलोकनैः । केशसंयमनव्याजजाह्वमूलप्रदर्शनैः । मेखला...प्रकटनैः स्तननाभिप्रदर्शनैः । अभिलाषप्रकटनैर्विभ्रमः परिकीर्तितः ॥." Also vide note on the same word under I-12 *supra*.

VERSE 8. वैंध्यानि वनानि मानसं हरन्ति–The forests on the Vindhya moutain attract the mind. विन्ध्यस्य इमानि वैन्ध्यानि. The other three lines which contain adjectives to वनानि give us the features of the forests, which make them attractive. They were covered with blue-coloured grass which was eaten by the deer and possessed trees which had put forth their foliage as a consequence of the fall of abundant rain. The poet naturally describes the Vindhya forests because they were close to the country where he lived. He is supposed to have lived at the court of King Vikrama at Ujjayini. This is one of those internal evidences which enable us to assign a particular part of the country as the one where the poet flourished. तृणोत्करैः चितानि–covered with heaps of grass. उत्करः a collection. उद्गत०–उद्गताः कोमलाः अङ्कुराः येषां तैः adj to तृणोत्करैः–having sprouts shooting forth from them. नीलैः blue-coloured. हरिणीमुखक्षतैः : adj to तृणोत्करैः–(1) हरिणीनां मुखानि, तैः क्षतैः bitten or nibbled at by the mouths of female deer; (2) क्षतानि हरिणीमुखानि यैः–that had cut the mouths of female deer; In (2) क्षत follows हरिणीमुख instead preceding it, according to " वाहितान्यादिषु " *Pâṇini* II-2-37, for which vide note on अग्रकेसर I-14 *Supra*. (2) is more charming and is preferable because it is compatible with *Śak.* IV-13, quoted in the com.

VERSE 9. सैकतिनी वनस्थली चेतसः समुत्सुकत्वं प्रकरोति–The

sandy natural spot in the forest creates love-longing or eagerness in the heart. सैकतिनी-सिकतं विद्यते यस्याः-which possesses a sand plot. For स्थली vide note on I-25 *supra*. मृगैः समन्तात् समाचिता occupied on all sides by deer. Note that the प्र in प्रकरोति serves no purpose and is used for the sake of metre. विलोलनेत्रोत्पल-शोभितानैः (adj to मृगैः) whose faces are rendered charming by tremulous lotus-like eyes. This compound can be solved in two ways: (1) विलोलानि नेत्राणि उत्पलानीव, तैः मुखिनानि आननानि येषाम् (2) विलोलानि नेत्राण्येव उत्पलानि etc. (1) involves an उपमा or simile in नेत्रोत्पल, while (2) gives us a रूपक or metaphor. The question is: Which way is the correct one, or are both the ways equally correct? In such cases it is always the quality or the attribute or the verb with which the compound is connected that determines the simile or the metaphor in the compound. If the quality is primarily connected or has a natural connection with the उपमेय or the thing compared, we get उपमा in the compound; for in उपमा, उपमेय is principal and उपमान or the standard of comparison is subordinate. If the quality bears a natural अन्वय with the उपमान we get रूपक or metaphor in the compound; for in रूपक the उपमेय is merged in the उपमान which becomes principal. If the quality is connected with उपमान and उपमेय equally, then there is nothing to determine the presence of either उपमा or रूपक and hence both of them are justifiable. To illustrate this by a simple example: In मुखकमलं हसति we must admit उपमा in मुखकमलम् (मुखं कमलमिव), for the quality of laughing is primarily connected with मुखम् and not with कमलम्. In मुखकमलं विकसति, however, रूपक is the proper figure (मुखमेव कमलम्), for the quality of blooming has a natural connection with कमलम् and not with मुखम्. But in मुखकमलं दृश्यते there is nothing to determine whether the figure is उपमा or रूपक, for दृश्यते has a natural connection with both मुखम् and कमलम्. So मुखं कमलमिव and मुखमेव कमलम् are both right. In the present case नेत्रोत्पलानि have to beautify आननानि which can be done primarily by नेत्राणि and not by उत्पलानि which primarily have no connection with आननानि. So (1) above i. e. नेत्राणि उत्पलानीव is the correct way of dissolving the compound. (2) is wrong. उपजातसाध्वसैः—उपजातं साध्वसं येषां तैः—adj to मृगैः—that are terrified or that have fear produced in them. साध्वसम् fear (साधूनामसम्—or

साधुनस्यात). "दरत्रासो भीतिभीः साध्वसं भयम्" अमरः. For the use of the word cf "व्यावृत्तगतिरुद्यानि कुसुमस्तेयसाध्वसात् । न वानि वायुस्तत्पार्श्व लतावृन्तानिलाधिकम् ॥" *Ku.* II-35 and also *Ku.* III-51. The tremulous eyes of the frightened deer that wander about here and there on the natural spot in the forest remind people who look at them, of the tremulous side-long glances of their beloveds and bring to their mind many a happy occasion on which those glances were directed at them, thus creating a longing in their heart. The comparison of the eyes of beautiful ladies with the eyes of deer is quite familiar to a student of Sanskrit literature. Cf. "चकितहरिणी प्रेक्षणा" Megh. II-19; "मृगसदृशीन्धनी दृष्टिरसौ यदि न सुभ्रुवः । धावति-श्रवणोत्पलीलादूर्वाङ्कुरे कुतः ॥" *Subhā.* p. 271-66. "लोचने हरिणगर्व-मोचने मा विदूषय नताङ्गि कज्जलैः । सायकः सपदि जीवहारकः किं पुनर्हि गरलेन लेपितः॥" *Ibid.* p. 272-23. And also N. II-21, 23. In line one of the com. on this verse read नेत्राण्युत्पलानीव for नेत्राण्येवोत्पलानि.

VERSE 10. अभिसारिकाः स्त्रियः रागात् प्रयान्ति–The *Abhisārikā* ladies go (to their lovers) through affection (for them). अभिसारिका is a woman who makes an appointment with her lover and stealthily goes to keep it at night, or makes her lover approach her. Minute directions are laid down as to the rendezvous where the appointment should be kept, the suitable dress which the lady should wear on the occasion so as so to escape observation etc. अभिसारिका is thus defined: "कान्तार्थिनी तु या याति संकेतं साभिसारिका" अमरः. "कामार्ताभिसरेत्कान्तं सास्येद्वाभिसारिका' D. R. II-27. "अभिसारयते कान्तं या मन्मथवशंवदा । स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका ॥" *S. D.* III-76. "मदेन मदेनापि प्रेषिता शिथिलत्वया । प्रोत्सुकाभिसरेत्कान्तं सा भवेदभिसारिका ॥ तडित्प्रभा०–तडित्-प्रभाः, ताभिः दर्शिता मार्गभूमिः यासां ताः (adj to स्त्रियः) to whom the ground on their way was shown by the flashes of lightning. Lightning often does the work of a guide to these ladies, but sometimes the flashes of lighting are described as a hindrance to ladies going to their lovers under the protecting cloak of darkness. Cf. for this latter idea Mk. V 32 and *Subhā.* p. 359-107. अभीक्ष्णमुच्चै...शर्वरीष्वपि–Even during nights rendered intensely or thickly dark by the clouds thundering loudly again and again. Though the nights were enveloped in pitchy darkness on account of clouds which were roaring loudly, the *Abhisārikās* were

not prevented from going to their lovers, because they were shown their way by the flashes of lightning. अभीक्ष्णम् frequently. "मुहुः पुनः शश्वदभीक्ष्णमसकृत्समाः"अमरः. उच्चैर्घ्वनन्तः roaring loudly. पयोमुचः-पयांसि मुञ्चति असौ-तेन that which lets down water, hence, a cloud. Here the singular is used in the sense of a collection (समूहार्थे). घनान्ध०-This is what is known as a च्वि formation. For the dissolution of the compound vide com. When a thing becomes like another which really it is not, this च्वि form is used by the Vârtika "अभूततद्भाव इति वक्तव्यम्" which follows "कृभ्वस्तियोगे संपद्यकर्तरि च्विः" *Pâṇini.* V–4 50. For instance when Râma, who is not the son of Govinda, is looked upon as such by him we say, "गोविन्दो रामं पुत्रीकरोति." Cf. "अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोसौ वृषभध्वजेन" *Raghu.* II–36, "पयोधरीभूतचतुःसमुद्राम्" *ibid.* II–3, where च्वि is added strictly in the sense अभूततद्भावे. But this strict sense is not regularly found to have been followed by poets in using च्वि forms For instance in the present case the nights did really possess thick darkness. So there is no propriety is saying अघनान्धकाराः घनान्धकारा इव सपद्यमानाः घनान्धकारीकृताः, because the शर्वरीs or nights were actually घनान्धकाराः and not अघनान्धकाराः as would be the case if the च्वि had been used in the sense of अभूततद्भावे. So it appears that the च्वि is not here used in the usual sense of अभूततद्भावे. For the idea of the verse cf. Ku. IV–11 quoted in the com.

VERSE 11. योषितः कृतापराधान् प्रियान् शयने निरन्तरं परिषजन्ते—women closely embrace their lovers in bed even though they had offended them (lit. they had committed a guilt). योषितः women "स्त्री योषिद्वला योषा नारी सीमन्तिनी वधूः ।" अमरः. कृतापराधान्—कृतः अपराधः यैरेतान्. The अपराध or guilt consists in paying regard to another woman. The jealousy of women when they come to know that they are not the sole recipients of the undivided affection of their lovers is proverbial. When a lover is कृतापराध in this sense he has no reason to expect any mercy at the hands of his lady-love and in order to propitiate her he has to go through a world of troubles, including the actual throwing of himself at her feet. But in this season, the poet tells us, the poor कृतापराध lovers are exempted from this unpleasant business of humouring their fastidious beloveds as the ladies themselves seek the shelter of their arms, being frightened, as they naturally are, by the thunder of clouds and by lightning. पयोधरैस्तडिद्भिः (च).

भृशं उद्वेजितचेतसः (योषितः)-whose mind is greatly terrified or agitated by the clouds and the lightnings. भीम०-भीमः गभीरश्च निस्वनो येषां तैः-adj. to पयोधरैः—Whose sound is terrible and deep or intense. निरन्तरम्-(adv) निर्गतमन्तरं यस्यां क्रियायां यथा स्यात्तथा— in a way so as to leave no space in between i. e. closely.

VERSE 12. प्रवासिनां प्रमदाः निराशाः स्थिताः—The wives of travellers sit or have become despondent (on account of the non-arival of their lovers though the rainy season has arrived). This is quite a common description Cf-" उत्कण्ठयन्ति पथिकान् जलादास्वनन्तः । शोकः समुद्भवति तद्वनितास्वनन्तः ।" *Ghat. 5.* निरस्त० निरस्तानि माल्यानि आभरणानि अनुलेपनानि च याभिः ताः—*adj.* प्रमदाः— who have cast aside wreaths of flowers, ornaments and ointments. Ladies whose husbands are away do not use such luxuries. माल्यम् (मूर्ध्नि मल्यते धार्यते तत्-मल् धारणे) means (1) a flower or (2) a wreath of flowers. " माल्यं कुसुमतत्स्रजोः" मेदिनी. आभरणम् ornament " अलङ्कारस्त्वाभरणं परिष्कारो विभूषणम् । मण्डनं च—" अमरः. अनुलेपनम् ointment (अनुलिप्यते अनेन देहः). विलोचने-पल्लवाः (going with प्रमदाः)—whose Bimba-like lower lips,resembling beautiful leaves, are besprinkled with drops of water (i. e. tears) flowing from their eyes resembling blue lotuses. The idea is that the wives of the absentee lovers were shedding tears which coming out from their eyes were moistening their tender lower lips. Their eyes are compared with blue lotuses and their lower lips being first compared with the usual Bimba fruit are again compared with tender leaves. विलोचनानि इन्दीवराणीव तेषां वारीणि, तेषां ये बिम्बवस्तैः. बिम्बानीव अधराः बिम्बाधराः; बिम्बाधरा चारुपल्लवाः इव बिम्बाधरचारुपल्लवाः; निषिक्ताः बिम्बा...पल्लवाः यासां ताः. It will be observed that in the above expression the instrumental बिन्दुभिः is connected with निषिक्त (sprinkled) which is only a part of the compound. We thus get here what is technically known as एकदेशी अन्वय [connection onlywith a part of a compound] like we have in the usually quoted example " देवदत्तस्य गुरुकुलम् " the family of the preceptor of देवदत्त], where the genitive देवदत्तस्य is connected with गुरु only, which is a only part of [the compound गुरुकुलम्. The same phenomenon is expressed by saying that गुरुकुलम् is a सापेक्षसमास [a compound which is incomplete or which raises expectancy in our mind]; for as soon as we say " the family of the preceptor " we naturally ask " whose

preceptor ?" This expectancy is satisfied by देवदत्तस्य, which word is required to complete the incomplete compound गुरुकुलम्. Thus we see that सापेक्षसमास always presupposes एकदेशी अन्वय. In the present case the word निषिक्त [sprinkled] raises expectancy in our mind in the form "sprinkled with what" which is satisfied by the instrumental ० बिन्दुभिः. Thus we have here एकदेशी अन्वय and सापेक्षसमास. Such एकदेशी अन्वय or सापेक्षसमास is not strictly justifiable by the rules of grammar. But in literature such compounds are found to be used by great poets. Hence one has only to note them as they occur and pass on [सापेक्षत्वेपि गमकत्वात्समासः]. इन्दीवरम् [from इदि परमैश्वर्ये] इन्दीः लक्ष्मीः तस्याः वरम्- a blue lotus. The blueness of the eye is one ot the signs of feminine beauty. Cf " नीलाम्भोरुहनयनेधुना कुचौ ते स्पर्धेते खलु कनकाचलेन सार्धम्" भामिनीविलास. " स्वस्थः सन्नयनमरीचिनीलनीलः " Bh. P.–298. Note that the compound बिम्बाधरा [बिम्बानीव अधराः] is an irregular compound and must be classed under the general heading of such compounds, viz, सुप्सुपसमास. In order that this shonld be a regular compound बिम्ब should follow अधर e. g. अधराबिम्बम् (अधरं बिम्बमिव). Compounds of this kind [विलोचनेन्दीवर is one of them] are formed by " उपमितं व्याघ्रादिभिः सामान्याप्रयोगे " *Pâṇini* II–56 [उपमेयानि are compounded with words like व्याघ्र कुञ्जर, सिंह etc. used as उपमानानि to form तत्पुरुष compounds when no common property is used, and in such cases the उपमेयानि precede the उपमानानि; e. g पुरुषः व्याघ्र इव पुरुषव्याघ्रः but पुरुषः व्याघ्र इव शूरः merely, because no compound is possible the common property शूरः being mentioned . For बिम्बाधर, वामन has a better explanation to offer. Cf "बिम्बाधरः पीयते' इति प्रयोगो दृश्यते स च न युक्तः। अधरबिम्ब इति भवितव्यम्। 'उपमितं व्याघ्रादिभिः' इति समासे सति। तत्कथं बिम्बाधर इत्याह। वृत्तौ मध्यमपदलोपिन्यां शाकपार्थिवादित्वात्समासे। मध्यमपदलोपिनि समासे सति **बिम्बाकारौ अधरौ बिम्बाधर** इति । तेन बिम्बौष्ठशब्दोपि व्याख्यातः" काव्यलंकारसूत्राणि V–2-15.

VERSE 13. नवोदकं निम्नाभिमुखं प्रयाति—Fresh water (fallen from the sky) flows towards a low region. निम्नस्य अभिमुखम्, निम्नाभिमुखम् with its face turned towards a low region. This is of course the inherent nature of water. The other lines contain adjectives to नवोदकम्. विपाण्डुरम् of a pale yellowish colour on account of mud. Vide the lexicon quoted in the

com. The reading विपाण्डवम् (विगताः पाण्डवाः यस्मात् from which fish have disappeared) is not good as there is no possibility of the fish being present in the new water from the sky, which (fish) are said to have disappeared. If we understand विपाण्डवम् in the sense of "possessing no fish in it ", this would be true to nature, but then the adjective predicates nothing of the water, being purely a negative adjective. It is true that fish in the rivers die when they overflow with muddy water in the rainy season but this verse appears to be a description not of the water in the rivers but of the water that falls on hills and mounds and other parts of the ground. Hence a reference to the disappearance of the fish even though correct in this sense is not to the point. कीट० accompanied by, or full of, worms and dust and grass. These came to be mixed with the water as it was rolling on its way to the low ground. भुजंगवद्वक्रगतिप्रसर्पिनम्-(take this as one word)-flowing in a zigzag or crooked manner like a serpent. भुजंगवद् वक्रया गत्या प्रसर्पिनम्, भुजंगवत्- (भुजंगेन तुल्यम्) वत् is added to भुजंग by " तेन तुल्यं क्रिया चेद्वतिः " *Pâṇini.* V–1–15 (The affix वत् is added to nouns in the sense of तेन तुल्यम् " equally with " when the equality refers to action e. g. ब्राह्मणवद्धीते). Here the similar action required is प्रसर्पण. Vide com. for a slightly different explanation of the line.ससाध्वसैः०-closely (निर्) looked at by multitudes of frogs that are frightened. The cause of the terror of the frogs is the serpent-like movement of the water when flowing down to a low region. It is well-known that the serpent is the natural enemy of frogs.

VERSE 14. *This* verse describes how the foolish bees *left* the *lotus*-plant possessing full-blown lotuses and fell upon the plumage of the peacocks that were having their usual dance at the approach of the rainy season; mistaking the plumage for quite a new of kind of lotus. This is a poetical way of saying that when peacocks began to dance their plumage appeared like a full-blown lotus so much so that poor bees which were eager (समुत्सुकाः) for a lotus were deluded into leaving the regular full-blown lotus-plant and fell on the peacocks' tale. मूढाः भृंगाः प्रनृत्यतां शिखिनां कलापचक्रेषु पतन्ति–The foolish bees fall on the circles of the dancing peacocks' tails. चक्रम् is the circle or ring on the peacock's

tail, which appeared like a lotus. नवोत्पलाशया with the expectation of a new, extraordinary lotus. The प्र in प्रनृत्यताम् is, as in many other similar instances, used for the sake of metre. प्रफुल्लपद्मां नलिनीं विहाय adandoning the lotus-plant possessing full-blown lotuses. श्रुतिहारिनिस्वनाः adj to भृङ्गाः—whose humming is pleasing to the ear. The reading विपत्रपुष्पाम् or विपन्नपुष्पाम् is to be rejected for there is no propriety in saying that the bees abandoned the lotus-plant which had no lotuses or leaves on it. This they would naturally do in the absence of any lotuses on the plant. The word मुदाः moreover, loses its charm with this reading. But if bees are described as abandoning a plant with full-blown lotuses in favour of the peacocks' tails, मुदाः has its propriety and the intensity of the likeness between the peacocks' tails and lotuses is prominently brought to our mind.

VERSE 15. वनद्विपानां कपोलदेशाः सभृङ्गयूथैः मदवारिभिश्चिताः—The temple-regions of wild elephants are covered with rut-water, accompanied by swarms or clusters of bees. कपोलदेशाः—देश should be translated as above or should be taken as a redundant addition. Vide note on नितम्बदेशाः under 1-6 *supra*. The idea of the verse is: when clouds began to thunder in the sky, wild elephants thought that rival elephants were making that noise and consequently they became intoxicated with the result that rut-water came out of their temples. Bees, fond of rut, clustered round the temples. नवाम्बुदस्वनैः मदान्वितानाम् intoxicated by the sounds of new clouds (because the sounds appeared like those of rival elephants). It should be noted here that the sounds of clouds are meant to be mistaken for the sounds of elephants. This, however, is hardly a good idea. For the thunder of clouds does not sound like the noise produced by elephants; but it resembles the roaring of a lion, with which it is generally compared (cf "किमपेक्ष्य फलं पयोधरान् ध्वनतः प्रार्थयते मृगाधिपः।" *Kir.* II-2,). However we must take the expression as it is and note the fact that the poet is not happy here in his idea. मुहुर्मुहुः ध्वनताम् (going with वनद्विपानाम्) repeatedly making a loud noise. It is to be noted again that ध्वनताम् as applied to elephants is not very happy. The word is proper to clouds विमलोत्पलप्रभाः—विमलानामुत्पलानां प्रभेव प्रभा येषां ते (कपोलदेशाः possessing the splendour of bright blue lotuses. This is

one reason why bees swarmed on the temples of the intoxicated elephants. उत्पलम् means either a lotus in general or a blue lotus. Here it should be taken in the latter sense as the dark-coloured temples are said to possess the splendour of उत्पलानि.

VERSE 16. भूधराः समुत्सुकत्वं जनयन्ति The mountains create a longing (lit. a state of eagerness) (in the heart). The idea is that mountains in this season with their romantic environments excite love. भूधराः (those which support the earth) mountains. Mountains are supposed to support the earth and prevent it from being drowned into the ocean on the surface of which it is set a floating. Cf. such names for mountains as महीधरः भूभृत् etc सतोय०—तोयैः सहिताः सतोयाः अत एव नम्राः ये अम्बुदाः तैश्चुम्बिताः उपलाः येषां ते—(qualifying) भूधराः the stones i. e. stony peaks of which are touched by clouds bent low on account of the water. The ideas of clouds bending low on account of the water they contain and of their embracing the peaks of mountains is common with Kâlidâsa. Cf–II–3 and note thereon; also *Megh.* I–2. प्रस्रवणैःसमन्तात् समाचिताः covered on all sides with streams or rivulets. This is a common feature of mountains in this season. प्रस्रवणम् (प्रस्रवन्ति आपोऽस्मात्–from स्रु गतौ) a stream. Cf "उत्सः प्रस्रवणं वारिप्रवाहो निर्झरो झरः" अमरः. शिखिभिः समाकुलाः agitated by peacocks. प्रवृत्तनृत्यैः vide note on the word under II–6 *supra.* शिखी (possessed of a crest as the peacock has) a peacock. For the various meanings of शिखी Cf "शिखी वह्नौ बलीवर्दे शरे केतुग्रहे द्रुमे। मयूरे कुक्कुटे पुंसि शिखावत्यन्यलिङ्गकः" मेदिनी. The reading सितोत्पलाभाम्बुद for सतोयनम्राम्बुद adopted by N. is bad. First, the clouds in this season are not white and secondly सतोयनम्र accounts adequately for the fact of the clouds touching the mountain peaks. नीलोत्पलाभाम्बुद is also to be rejected for the second of the reasons given above. Professor Macdonell has translated this verse as follows:

> The mountains fill the soul with yearning thoughts of love,
> When rain—charged clouds bend down to kiss the tow' ring rocks,
> When all around upon their slopes the streams gush down,
> And throngs of peacocks that begin to dance are seen.

VERSE 17.समीरणः कं सोत्सुकं न करोति. Whom does the wind not make anxious? Cool and fragrant wind such as the one described in this verse is one of the regular topics of description that are supposed to excite love. कदम्ब—वासितः the wind which sets in motion the forest of *Kadamba, Sarja, Arjuna* and *Ketaki* trees and which (consequently) is made fragrant by their flowers. All these trees are favourites of Sanskrit poets and figure prominently in their erotic poems. कदम्बः is said to put forth buds when sprinkled over by the water from the clouds or when clouds thunder in the sky. Cf. *Uttar. R.* III–42 and VI–17. सर्जः (साल in Marâthi) is a tree which appears beautiful with its clusters of flowers and gives delight to the eyes of young ladies. Cf. Ghat 16. सशीकर०–cool on account of its contact with clouds charged with sprays of water. The reading कदम्बसर्जार्जुननीपकेतकीः is bad, as कदम्ब and नीप are one and the same. "नीपप्रियकदम्बास्तु हलिप्रिये" अमरः. Cf. "सीमन्तेच त्वदुपगमजं यत्र नीपं वधूनाम्" "नीपं कदम्बकुसुमम्" मल्लिनाथः.

VERSE. 18. Having so far described Nature in her various aspacts the poet now turns to the description of women. He tells us that women excite love in the mind of their lovers, with their hair hanging on the region of their buttocks, with fragrant flowers used by them as ear-ornaments, with their breasts having garlands and with their mouths full of wine (ससीधुभिः). The instrumental case in the words शिरोरुहैः कुसुमैः etc may either be taken in the sense of उपलक्षण in which case we shall have "women characterised by hair etc", or in the usual sense of करण in which case we shall have "women create love by hair etc." श्रोणि तट—तटः (a slope) is sometimes, without any special meaning, added on to words signifying parts of the boby which have, as it were, sloping sides; e. g. पयोधरतट स्तनतट, जघनतट, कटितट, कुचतट, ललाटतट etc. सुगन्धीधिभिः—सुष्ठ गन्धो येषां तैः. गन्ध at the end of a Bahuvrihi compound becomes गन्धि when preceded by the words उत्, पूति, सु and सुरभि e. g. उद्गन्धिः पूतिगन्धिः etc. Cf. "गन्धस्येदुत्पूतिसुसुरभिभ्यः" *Pâṇini* V–4–35. अवतंसः an ear-arnament.

क्षेपकः VERSE 1. This verse would be an example of what is known as यथासंख्य, a prosaic figure of speech. S. D. defines it as follows: "यथासंख्यमनुद्देश उद्दिष्टानां क्रमेण यत्." When a reference is made to objects in the same order in which

they have been already mentioned there is यथासंख्य. Here the seven verbs in the first half of the verse are respectively connected with the seven nouns in the latter half. प्लवंगाः monkeys. They are notorious for their want of any definite abode. When it begins to rain they try to seek some resort. This verse though क्षेपक in this poem occurs in *Rámayana, Kishkindhákánda, Canto 28.*

VERSE 19. पयोधराः स्त्रियश्च प्रवासिनां चेतो युगपत् हरन्ति–Clouds and women at once attract the heart of travellers. Travellers are specially referred to because they are प्रियाविहीनाः. It appears people never took their wives with them when going away from home. तडिल्लता॰–(adj to पयोधराः) adorned with the creeperlike lightning and the bow of Indra i. e. the rainbow. तडिल्लता–The word लता is often used as the last member of compounds, especially with words meaning 'arm,' 'eyebrow,' 'lightning,' to denote beauty, tenderness, thinness etc. Cf. भुजलता, बाहुलता, भ्रूलता, विद्युल्लता; also खड्गलता, अलकलता etc. काञ्ची॰–(adj to स्त्रियः) appearing bright (i. e. to advantage) by means of girdles and ear-rings made of jewels, or by means of girdles, gems and ear-ornaments.

VERSE 20. अद्य योषितः शिरसि मालाः बिभ्रति Today (i. e. in this season) women wear garlands on their head. कदम्ब–आयोजिताः (adj to मालाः) strung together with, or made of, *Kadamba,* the young *Bakula* and *Ketaki* flowers. The names of these trees must be taken to have been used metaphorically for their flowers. केसरः the Bakula tree. Cf. for the various meanings of the word: "हिङ्गुनि क्लीबं, किञ्जले न स्त्रियां, पुमान्। सिंहच्छटायां पुंनागे बकुले नागकेसरे ॥" मेदिनी. केतकी=केवडा in Marâthi. (स्त्रियः) कर्णान्तरेषु अवतंसकांश्च (बिभ्रति) women wear ear-ornaments on the exterior parts of their ears. अन्तरम् is used in Sanskrit in more than a dozen different senses. Here we may take it in the sense of 'exterior' so that we shall have the women using the ornaments on the ears i. e. in between the ear and the head. अन्तरम् may also mean here 'a hole'. It is well-known that women bore holes in the ear in order to wear ornaments through them. This latter meaning is, however, not charming. ककुभद्रम–रचितान् (adj to अवतंसकान्) made, so as to suit their fancy, of the sprouts of *Kakubha* trees. मञ्जरी is either a sprout or a

cluster of blossoms. Note that in this expression we have एकदेशी अन्वय. इच्छा०–इच्छायाः अनुकूले यथास्यात्तथा रचितान्. ककुभः (ककुभो दिशःसन्ति अस्य। बहुविस्तारत्वात्) is the Arjuna tree. Cf. "नदीसर्जो वीरतरुरिन्द्रद्रुः ककुभोर्जुनः" अमरः. "ककुभो रागभेदेपि वीणाङ्गेर्जुनपादपे."

VERSE 21. श्रुत्वा ध्वनिं...नार्यः–Women, hearing the thunder of clouds in the evening, hastily leave the apartment of elderly persons and enter the bed-chamber (of their husbands). प्रदोषे in the evening; at the close of the day. "प्रदोषो रजनीमुखम्" अमरः. प्रारंभो दोषायाः (of the night) or प्रारब्धा दोषा यस्मिन्. गुरुगृहात्=गुरुगृहं त्यक्त्वा. The Ablative is used according to the Vārtika "त्यब्लोपे कर्मण्युपसंख्यानम्." When the sense of an absolutive is suppressed in a sentence, the object of the absolutive is put in the Ablative case. e. g. प्रासादात् (=प्रासादमारुह्य) प्रेक्षते. कालागरु०–(adj to नार्यः) with their limbs besmeared with sandal containing abundant quantity of black *Agaru*. कालागरुः a very fragrant kind of sandal tree. चन्दन and अगरु are used for the fragrant powder prepared from them. ०चर्चिताङ्ग्यः—ङ्गाः are both grammatically correct according to the Vārtika quoted in the com. q. v. पुष्पा०–With their mass of hair made fragrant by head-ornaments made of flowers. अवतंसः means both an ear-ornament (कर्णपूर) and a head-ornament (शेखर); here used in the latter sense. केशपाशः—पाश, पक्ष and हस्त, used after words signifying 'hair', mean "a mass" or "collection." Cf. "पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे" अमरः. Also "पाशस्तु मृगपश्वादिबन्धने। कर्णान्ते शोभनार्थः स्यात्कचान्ते निकरार्थकः। छत्राद्यन्ते च निन्द्रार्थः" हैमः.

VERSE 22. पथिकजनवधूनां चेतस्तोयदैरपहृतमिव The heart of the wives of travellers is, as it were, taken away by clouds. This is a common topic, viz., the wives of travellers being distressed (आकुल) on account of separation from them (नायिकायोग) in this season and thinking of their absent lovers with no heart for any other thing to do. The other words in the Instrumental case are adjectives qualifying तोयदैः. कुवलय०–blue-coloured like the leaf of a blue lotus. उन्नतैः–on high; moving high in the heavens. मृदु–चलद्भिः put in motion by gentle breezes and (hence) moving slowly. पथिकजन–The word जन is added on to nouns such as सखी, अबला etc. to signify either individuals of that class collectively, or a single individual of the class, e. g. सखीजनः means "female

friends" collectively, or "a female friend." Here पथिकजन means the class of travellers taken collectively.

VERSE 23. In this verse वनान्तः (forest-region or-ground) is personified. Three actions, viz., rejoicing, dancing and laughing are attributed to it. वनान्तः सनन्दाज्जातपुष्पैः कदम्बैः मुदित इव—The forest-region appears, as it were, rejoiced on account of the *Kadamba* trees on all sides that have put forth flowers. *Kadambas* had all flowered owing to the fall of rain and presented a bright appearance. This brightness is looked upon as the brightness springing from the joy felt by the forest itself. पवन०—(The forest-region) seems, as it were, to dance on account of the trees (शाखिभिः) the branches of which are moved by the wind. The movements of the branches of the trees due to wind are looked upon as the dance of the forest. हसितमिव०—(It) is, as it were, putting on a smile by means of the pointed buds of the *Ketakis*. The *Ketaki*-buds possess a yellowish white colour. A smile too, along with fame, has a white colour according to the convention of Sanskrit poets. Hence the fancy (उत्प्रेक्षा) that the forest is laughing when *Ketakis* have put forth buds. The following lines gives the Sanskrit poetical convention about colour. "मालिन्यं व्योम्नि पापे, यशसि धवलता वर्ण्यते हासकीर्त्योः। रक्तौ च क्रोधरागौ"—S. D. VII-23. For the whiteness of smiles cf. "गङ्गीभूतः प्रतिदिनमिदं त्र्यम्बकस्याट्टहासः" said about the snow-clad कैलासः Megh. I-58. नव०—(adj to वनान्तः) (the forest-region) the heat of which is removed by a shower of fresh water. This gives us the reason why the forest was glad and danced and smiled. The forest was suffering from the heat of the conflagration so vividly described in the previous canto, but when rain began to pour down as the next season approached the heat disappeared leaving joy and freshness all around.

VERSE 24. In this verse the rainy season is compared to a lover who decks his beloved by arranging a garland of flowers on her head and an ornament of the same kind on her ear. एष जलदौघः कालः विकचनवकदम्बैः वधूनां कान्तवत् कर्णपूरं रचयति– This season wherein there is a multitude of clouds (*i.e.* the rainy season) arranges, like a lover, an ear-ornament for ladies with fresh and full-blown *Kadamba* flowers. जलदौघः-

जलदानामोघः यस्मिन्. ओघः a collection "ओघो वेगे जलस्य च। वृन्दे परम्परायां च द्रुतनृत्योपदेशयोः" मेदिनी. कान्तवत् vide note on भुजंगवत् under II–13 *Supra*. (वधूनां) शिरसि मालतीभिः विकसित-कुड्मलैश्च समेतां बकुलमालां रचयति– arranges on the head (of women) a garland of *Bakula* flowers, which (garland) was intertwined with (समेताम्) *Mâlatî* flowers, *Yûthikâ* buds and (other) fresh full-blown flowers. Women in this season placed on their head a garland made of *Bâkula*, *Mâlatî*, *Yûthikâ* and other flowers and prepared for themselves an ear-arnment from the *Kadamba* flowers. They are looked upon by the poet as having been supplied with these decorations by the rainy season acting like a lover.

VERSE 25. नार्यः उन्नतैः वरकुचाग्रैः हारयष्टिं दधति Women wear the string of a pearl-necklace on (by) the prominent nipples of their excellent breasts. उन्नतैः plump, rising. The reading पृथुकुचाग्रैः is not good as the idea of पृथु is already contained in उन्नतैः. हारयष्टिः– यष्टि is a string of a pearl-necklace which is made up of one or more of such strings. Cf· "विमुच्य सा हारमहार्यनिश्चया विलोलयष्टिप्रविलुप्तचन्दनम्" Ku. V.–8 where हार and यष्टि are distinctly spoken of. आयतैः श्रोणिबिम्बैः प्रतनुसितदुकूलानि (दधति नार्यः) wear very light (प्रतनु) silken garments on their large rounded buttocks. श्रोणिबिम्बैः vide note on नितम्बबिम्बैः under I–4 *Supra*. ललितवलिविभङ्गैः मध्यदेशैः नवजलकणसेकाद् उद्गतां रोमराजीं (दधति) wear a row of hair standing on their end (उद्गताम्), on account of the sprinkling of the particles of fresh water, on their waists possessed of beautiful folds. ललित beautiful. वलिविभंगैः— विभंग has no special meaning here. If at all it has any meaning here, it may mean either (1) arrangement as com. explains it or (2) division. Then we shall have "waists possessed of the beautiful arrangement of folds or divisions of beautiful folds". It is better to take the word स्वार्थे *i. e.* as being meaningless. मध्यदेश is the central part of the body, the part round the naval. In the description of women poets spend no small amount of their power in describing the three folds (त्रिवली) on this part of the body and the line of hair running thereon. नव०— It is a matter of common experience that hair stand on their end when the body is sprinkled over with cool water.

Verse 26. नभस्वान् प्रोषितानां मनांसि परिहरति– The wind takes away the hearts of (lovers) absent (form their home).

The other lines give us the romantic characteristics of the wind which enable it to make the travellers absent-minded. नभस्वान् (नभो ऽस्याश्रयत्वेनास्ति) the wind. " नभस्वद्वातपवनपवमानप्रभञ्जनाः " अमरः. Also cf " वायुर्वहे नभःस्वामी । तथाच वायुपुराणम् । 'शब्दाकाशबलानांच वायुरीशस्तथाकृतः ' " इति " मुकुटः. प्रोषितः one who is away from home; a traveller (past. part. form वस् with प्र). नवजलकण०—deriving coolness from its contact with particles of fresh water. कुसुमभरनतानां पादपानां लासकः (नभस्वान्) (The wind) which causes to dance or shakes the trees bent down under the weight of water. Trees moving to and fro on account of the current of the wind are regarded as being made to dance by it. The idea of wind dancing trees or creepers is found in Kâlidâsa. Cf ' निसिञ्चन् माधवीमेतां लतां कौन्दीं च नर्तयन् " Vikra. पादपानां लासकः—may be explained in three ways: (1) लसति असौ लासकः—one who sports or dances. " लासकौ केकिनर्तकौ " हैमः The wind "sports or is a dancer among trees " (supply मध्ये after पादपानाम्) i. e. moves about here and there from one tree to another with the result that the trees themselves begin to dance. (2) लासयति असौ लासकः which makes the trees dance. The form लासकः remains the same whether we take it in the active or causal sense. (3) लासकः comes from लस् to embrace or to sport (लस् श्लेषणक्रीडनयोः) and hence लासकः may mean "one who embraces". Thus पादपानां लासकः = who embraces the trees. The idea in all these cases is the same, viz, the trees are shaken by the wind. पादपः a tree (पादैः पिबति who drinks or takes in water through its feet or roots). "वृक्षो महीरुहः शाखी विटपी पादपस्तरुः" अमरः. केतकीनां रजोभिः जनितरुचिरगन्धः (the wind) which is charged with sweet odour on account of the pollens of the *Ketakis*. So the wind is cool, fragrant and a dancer of trees.

VERSE 27. तोयदाः जलसेकैः विन्ध्यं ह्लादयन्तीव clouds (lit. givers of water) as it were, gladden the Vindhya mountain with showers of water. अतिशय-तापम् (going with विन्ध्यम्) which is heated on all sides (सम्) by the excessively unbearable flames of the summer-conflagration. जलभर-अयमिति-(this goes with तोयदाः and supplies the poetic reason why the clouds gladden the mountain with their showers)-thinking " this (mountain) is a support on high, or this high (mountain) is a support, for us (when) bent low with the weight of water. " For जलभरनमितानाम् and

तोयनम्रः vide note under verse 3 *supra*. The idea of the verse is. The Vindhya mountain was excessively heated by दावानल in summer. When rainy season set in, clouds full of water appeared in the sky. They thought in their mind that the Vindhya was a friend of theirs because it supplies them with a resting place when they bend low under the weight of water, and seeing it suffering from the heat of fire poured showers upon it. The result was that the fire was quieted, the heat gone and the mountain became refreshed and glad at heart. For the idea of the verse, cf "त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना । वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ।" Megh I–17. The reading जलधरविननानाम् adopted by G. and N. is bad as it gives no meaning.

VERSE 28. जलदसमयः तवः प्रायशो वाञ्छितानि हितानि दिशतु May this time of clouds i. e. the rainy season grant thee the good things (हितानि) that are generally desired by thee. The force of प्रायशः is not quite clear. I take it with वाञ्छितानि. This expression of good wishes towards his beloved to whom the lover is describing the seasons is in conformity with the last stanza of canto I. The other words in the verse are adjectives of जलदसमयः. बहुगुणरमणीयः (I–) pleasant in many ways, or (2) charming on account of its various excellences. कामिनी चित्तहारी attracting the heart of young ladies. कामिनी(यूयान् कामोऽस्याः) a young woman. तरुविटप०- which is the unchanging friend of trees, branches and creepers. In this season trees and creepers with their branches appear fresh on account of the rain water falling on them. विटपः=तरुविस्तारः branches of a tree. निर्विकार-विकारः means change or modification. The rainy season is an unchanging friend. His friendship for trees and creepers not depending on any external conditions is constant and does not undergo any change. बान्धवः a friend " बान्धवो बन्धुमित्रयोः" हैमः. प्राणिनां प्राणभूतः which is like the very life of living beings. This is of course only too true. In India especially where the absence of sufficient rain brings on a famine almost every year in one part or another the truth of this expression would be highly appreciated. The rainy season is useful in giving us a supply of water which lasts through the rest of the year. It also is indispensable for the growth of crops and is useful to human life in thousand other ways.

प्राणभूतः- This is not a च्वि form. भूत is sometimes added in the sense of इव. So प्राणभूतः = (1) प्राणाःइव. Cf. "इवार्थे भूतशब्दः। मातृभूतः पितृभूतः इत्यत्र भूतशब्दस्यैवोपमानार्थत्वमिति कैयटकारेण प्रत्यपादि॥" चरित्रवर्धन quoted by Nandargikar on "आशास्यमन्यत्पुनरुक्तभूतम्" Raghu. V–34. Also cf. "पीत्वा मोहमयीं प्रमादमदिरामुन्मत्तभूतं जगत्" Bh. III –7. "ते मर्त्यलोके भुवि भारभूताः" *ibid* I–13. We may explain the word प्राणभूतः in two ways more. (2) प्राणा भूतः (सुप्सुपसमासः) which has become the very life. cf. "प्रत्यर्थिभूतामपि तां समाधेः" Ku. I–59 and Mallinâtha thereon. (3) प्राणेन भूतः (समः) equal to life. Cf. for the various meanings of भूत; "भूतं क्ष्मादौ पिशाचादौ जन्तौ क्लीबे त्रिषूचिते। प्राप्ते वृत्ते समे सत्ये देवयोन्यन्तरे तु ना। कुमारेऽपि" मेदिनी.

CANTO III THE AUTUMN.

This canto describes the season known as शरद् or the autumn which extends over the months of Ashwina and Kârtika, or a period roughly from the middle of September to the middle of November. शरद् is derived from शॄ हिंसायाम् (शीर्यन्तेऽस्यां पाकेनौषधयः) and means the season in which the crops become ripe and ready to be gathered.

VERSE 1 शरन्नववधूरिव प्राप्ता The autumn has arrived like a (new) young bride. In this verse शरद् is compared to a young bride. All the adjectives in the verse have, therefore, a double meaning. Note that शरद् is feminine and hence the simile is complete. वधूः means either a daughter-in-law, or a wife, or a newly married girl or a woman in general. Cf. "वधूः स्त्री शारिवौषधौ। स्नुषाशटीनवोढासु भार्यापृक्काङ्गनासु च" मेदिनी. काशांशुका (1) when the word is construed with शरद् the compound is to be solved as containing a metaphor काशान्येव अंशुकं यस्याः whose garment is the *Kâsha* flowers or possessing the *Kâsha* flowers for its garment. (2) when it goes with वधूः we must dissolve the compound in such a way as to bring out a simile. काशमिव अंशुकं यस्याः whose garment is like the *Kâsha*-flower. In this way the other compounds too should be dissolved; vide com.

for their dissolution. काशः is a kind of grass. काशम् is the flower of that grass, which is white in colour. Cf. Mu. III-20 "आकाशं काशपुष्पच्छविमभिभवता भस्मना शुक्लयन्ती." Why a new bride should wear a white garment is not quite clear. At present newly married girls are not known to dress themselves in white. It is rather the old ladies that use white garments. Did young brides use a white garment in Kâlidâsa's time or is there some reference to a local custom here? At any rate women, it appears, wore a white garment in this season. Cf. verse 7 and 26 *infra*. विकच०—(1) (शरद्) possessing a full blown lotus for its charming face. (2) (वधूः) having a charming face resembling a full-blown lotus. सोन्माद० (1) शरद् which is pleasing on account of the warbling of intoxicated swans, which serve for the jingling of anklets. (2) वधूः who is attractive on account of the tinkling of her anklets, which resembles the cackling of intoxicated swans. The comparison of नूपुरनाद with हंसरव is common, cf I-5 *supra*. आपक्वशालि०—(1) शरद् having for its beautiful, bending and slender body the ripe rice crop. (2) वधूः whose beautiful, bending and slim body resembles ripe Shâli crop. The Shâli crop when it bears fruit and becomes ripe bends down (cf. दधत्या शालीनामवनतिमुदारे सति फले" Mu. III-8), and hence the body of a newly married girl bending low through modesty is compared to आपक्वशालि. शालिः rice "शालिस्तु गन्धोली कलमादिषु" हैमः. गात्रयष्टिः—यष्टि is added on to words meaning 'body' and expresses when so added the ideas of slenderness delicacy etc. So we see the advent of autumn is compared to the coming of a yong bride. The bride has her white garment; the autumn too has its Kâsh flowers. The bride wears around her feet anklets which clink as she walks along; the autumn has her warbling swans. The young bride goes along with her body a little bending down through modesty; the body of the autumn too in the form of the rice crop is bending under the weight of the ears of corn. In the last verse of this canto शरद् is again compared to कामिनी. Cf. Raghu IV-17 where शरद् is compared to a king and Mu. III-20 where शरद् is looked upon as a body of S'iva. Also cf *Subhâ* p. 359-14 where शरद् is compared to a नवोढा, "समुल्लसद्धन्य. जलोच्चनेन विनोदयन्ती तरुणानशेषान्शुद्धाम्बरा पुष्पपयोधरश्रीः शरन्नवोढेव समाजगाम॥"

VERSE 2. This describes the whitening effect of the season. The earth is made white by the *Kâsha*-flowers; the nights by the moon of cool rays (शिशिरदीधितिना); the waters; of rivers by the swans; the lake by the *Kumuda* lotuses the forest regions (वनान्ताः) by the *Saptachhada* trees bent down under the weight of flowers; and the gardens by the *Mâlatit* flowers. कुमुदम् a white lotus " सिते कुमुदकैरवे " अमरः (कौ मोदते इति). It also means a red lotus. "कुमुदं कैरवे रक्तपद्मे. " The adjective शुक्लीकृतानि is to be construed *mutatis mutandis* with मही, रजन्यः, सरांसि and वनान्ताः. When there are two or more substantives qualified by the same adjective, the latter is used in their combined *number*. As regards *gender*, when the substantives are masculine and feminine, the adjective will be *masculine*, and when they are masculine or feminine and neuter. the adjective will be *neuter*. Apte's Guide § 21. Here मही and रजन्यः are feminine, वनान्ताः is masculine and सरांसि and उपवनानि are neuter. The common adjective therefore is neuter and in the plural naturally.

VERSE 3. अद्य नद्यः समदाः प्रमदा इव मन्दं प्रयान्ति In this season rivers move on slowly like young women possessed of the intoxication (of youth). The rainy season having gone by, the floods of the rivers subside in this season and they revert to their previous course with the result that they now move on very slowly instead of with great speed as they did in the rainy season. The three adjectives in the verse are to be construed both with नद्यः and प्रमदाः and the compounds to be dissolved on the principle pointed out under verse 1 *supra*. Vide com. for their dissolution. चञ्चन्मनोज्ञ०— (1) नद्यः having for their girdles the bounding, beautiful *Shapharî* fish. (2) प्रमदाः possessed of zones resembling the tremulous, charming *Shapharîs*. Women possess belts round their waists. The rivers had the *Shapharî* fish to serve their purpose. Note that Kâlidâsa has compared the bounding *Shaphara* fishes to glances of ariver in Megh, which is more appropriate and natural than the comparison here. " तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धैर्यान्। दौर्धीकर्तुं चटुलशफरोद्वर्तनप्रेक्षितानि " 40. चञ्चन् moving or leaping about. शफरी a female शफर which is a kind of small glittering fish. रसनाकलाप–both रसना or रशना and कलापः mean a woman's zone or girdle. But the word कलाप is added on to रसना, काञ्ची etc

with no special meaning. Thus काञ्चीकलाप or रसनाकलाप means just "a zone or a belt". Strictly speaking there is a distinction between these various words for the zone. Cf "एका यष्टिर्भवेत्काञ्ची मेखला त्वष्ट यष्टिकाः। रसना षोडश ज्ञेयाः कलापः पञ्चविंशकः" where यष्टि means a string (vide II—25 *supra*). This distinction is, however, not followed by poets. पर्यन्त०—(1) नद्यः possessing for their pearl necklaces rows of white birds i. e. swans seated on their banks. (2) प्रमदाः wearing necklaces which resembled the rows etc. The white swans seated in a line on the banks of rivers appeared like so many garlands worn by them. अण्डजः born from the egg i. e. a bird. सिताण्डजः a swan (because it is white). According to Hindu philosophers the whole animal creation is divided into four kingdoms, viz, जरायुज or योनिज (born from the womb; viviparous, स्वेदज (generated by warm vapour or sweat), अण्डज (born from the egg; oviparous) and उद्भिज्ज (germinating as a plant). Cf. "नृगवाद्या जरायुजाः। स्वेदजाः कृमिदंशाद्याः पक्षि सर्पादयोण्डजाः। उद्भिदस्तरुगुल्माद्याः" अमरः. विशाल०— (1) नद्यः having the expansive sand-banks for their broad round buttocks. (2) प्रमदाः possessed of large circular buttocks resembling the wide sand-banks. On account of the floods being subsided the expansive sand-banks were left to view, which are said to be the buttocks of the rivers. Cf. "दर्शयन्ति शरन्नद्यः पुलिनानि शनैः शनैः। नवसंगमसव्रीडा जघनानीव योषितः" Subhâ p. 359–4.

VERSE 4 व्योम _ क्वचित्पवनवेगचलैः पयोदैः चामरशतैः उपवीज्यमानः राजेव संलक्ष्यते-The sky, with clouds moving through the force of wind, appears, in some parts, like a king fanned by hundreds of *châmaras*. The moving clouds are compared to *chauris* with which a king is fanned. रजत...गौरैः (adj. to पयोदैः) white as silver, conch-shell and a lotus-stalk. Autumnal clouds are always described as white because there is no water in them, while clouds in the rainy season are dark-coloured being full of water. त्यक्तास्बुभिः-प्रयातैः (adj. to पयोदैः which have let down (all) water and which (consequently) are scattered or move in hundred parts on account of their lightness. The clouds had poured down all their water in the last rainy season. They had therefore become लघु or light and fell an easy prey to the force of the wind which scattered

them in a hundred directions. Note the implied point of similarity in शतशः प्रयातैः and चामरशतैः. Cf. अन्तःसारं घन तुलयितुं नानिलः शक्ष्यति त्वाम्। रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय " Megh. I–20.

VERSE 5 नभः भूमिः वप्राश्च भुवि कस्य यूनो मनः न प्रोत्कण्ठयन्ति The mind of what young man do the sky, the earth and the fields not make eager. When a young man looks on the sky, the earth and the fields as described in this verse a longing of love arises in his heart. वप्रः-प्रम् (उप्यतेत्र) means *inter alia* a field. Cf. " पुंनपुंसकयोर्वप्रः केदारः क्षेत्रम् " अमरः and also the lexicon quoted in the com. भिन्ना० (adj. to नभः) having the lustre of a heap of powdered collyrium; vide note under I–11 and II–2. मनोज्ञम् (नभः) Charming. बन्धूक०-बन्धूकपुष्पैः रचिता अरुणिता यस्याः सा (भूमिः) the ground which is rendered red by *Bandhûka* flowers. बन्धूकः is a kind of tree the flowers of which are red; hence the earth with the *Bandhûka* trees full of flowers is regarded as being rendered red by them. Cf. " बन्धूकद्युतिबान्धवोयमधरः" Gît. X–6. पक्व...भागाः (वप्राः) the fields which have parts of their surface covered with ripe *Kalama* crops. कलमः rice. The reading चारुकमलावृतभूमिभागाः is not good: for how can lotuses be said to cover parts of ground in the fields? The description of lotuses is irrelevant when fields are being described. Moreover, ripe rice crops form a peculiar feature of this season.

VERSE 6 कोविदारः कस्य चित्तं न विदारयति—whose heart does the *Kovidâra* tree not break? मन्दानिला... शाखः (कोविदारः) whose beautiful and extensive branches are disordered by a gentle breeze. पुष्पोद्गम० (1) पुष्पाणामुद्गमस्य प्रचयेन कोमलानि पल्लवाग्राणि यस्य सः—the ends of whose leaves are tender on account of the luxuriance of newly appearing flowers. This is the explanation of this compound that is generally offered by annotators and commentators. But one may ask: how can the *ends* of leaves be said to be tender *on account of* a lot of flowers appearing? In other words how can a relation of cause and effect be said to exist between the appearance of flowers and the ends of leaves being tender? To remove these difficulties we may offer another interpretation. (2) पुष्पोद्गमप्रचययुतानि कोमलपल्लवाग्राणि यस्य the ends of whose tender leaves are possessed of a luxuriance of flowers newly appearing.

Yet one may ask, why is it that *ends* of leaves are said to possess flowers ? In order to escape from this difficulty a third explanation may be offered: (3) पल्लवाग्राणि is to be taken in the sense of अग्रपल्लवानि i. e. अग्रे वर्तमानानि पल्लवानि- leaves at the top or end. So the expression means: the leaves at the top of (the branches of) which (tree) are possessed of a luxuriance of flowers newly appearing. We know that when flowers appear they appear at the end of a branch. The leaves of the branch which are just near the flowers may be considered as the leaves which are at the end of the branch. And as flowers follow these leaves, the leaves may be said to possess these flowers. The leaves at the end of the branch are naturally far more delicate and tender than other leaves which have come out a long time ago. Thus (3) apppears preferable to others. पुष्पोद्गमप्रचय is again a difficult expression. Literally it means " collection or excess of the coming out of flowers." What is meant by this ? पुष्पोद्गम we take in the sense not of " the coming out of flowers," but by a metaphor, of " flowers that are coming out". So the expression means " excess or luxuriance of flowers that are coming out." It may be remarked that the expression is a clumsy one. मत्त०-मत्तद्विरेफैः परिपीतः भृशः प्रसेकः यस्य सः—The flow or exudation of whose flower-juice is heartily (परि) drunk by intoxicated bees. द्विरेफः a bee (द्वौ रेफौ नाम्नि यस्य), so called because one of its names भ्रमर contains two *rephás* (रकारः).

VERSE 7. रजनी बाला प्रमदेव अनुदिनं वृद्धिं प्रयाति–The night goes on increasing day by day like a young girl (who advances up to her womanhood day by day). In this season the night becomes longer and longer and consequently the days shorter and shorter. The comparison with a young girl is very vivid. The growth of a girl in her teens is very rapid and far more peceptible than at any other period of her life. The adjectives in the verse have a double meaning as usual—one applicable to रजनी and the other to प्रमदा. तारागण०—(1) रजनी, having the cluster of stars for her best ornament. (2) प्रमदा, wearing an excellent ornament resembling (in brightness) a cluster of stars. मेघा...वक्त्रा (1) रजनी, having for her face the moon freed from the covering of clouds. (2) प्रमदा, possessing a face (beautiful)

like the moon etc. In this season no clouds are present in the sky to mar the beauty of the moon, all of them having disappeared with the rainy season. अमलं ज्योत्स्नादुकूलं दधाना (1) रजनी, wearing a white silken garment in the form of the moon-light. (2) प्रमदा, dressed in a white silken garment as bright as the moon-light. अमलम् having no मल or dirt or stain; bright, white. So the night is like a young girl dressed in white, having a beautiful face and excellent ornaments,—the night which possesses the moon for her face, the stars for her ornaments and the moon-light for her dress.

VERSE 8. तटिन्यः परितः हंसविरुतैः जनस्य प्रीतिं कुर्वन्ति— Rivers give delight to people by means of the warblings of swans on all sides. तटिनी a river (तटमस्ति अस्याः). कारण्डवा...मालाः adj to तटिन्यः—having the series (माला) of their waves (वीची) broken asunder by the mouths (i. e. beaks) of *Kàraṇḍava* birds. कारण्डवः is a kind of duck. कादम्ब...देशाः the grounds on the banks of which are crowded with multitudes (कुल) of *Kàdamba* and *Sàrasa* birds. कादम्बः (कदम्बे समूहे भवः) is a kind of swan known as कलहंसः whose note is very sweet (कलः मधुरवाक् हंसः). " कादम्बः कलहंसः स्यात् " अमरः. सारसः is also a kind of swan (सरसि भवः). " सारसः पक्षिभेदेन्द्वोः क्लीबं तु सरसीरुहे " मेदिनी. आकुल full of, crowded with. सरोरुह...रुणिताः (adj to तटिन्यः) rendered red with the pollen of lotuses. सरोरुहम् (सरसि रोहति) which grows in a lake; a lotus. The idea of the verse is that rivers with their water tinged with red (अरुणिताः) on account of the pollen of lotuses scattered over them, with ducks moving about here and there and breaking asunder their waves and with their banks crowded with swans give pleasure to people. The reading परां कमलरेणुना: is also good. In this case परां is to be construed with प्रीतिम्, but it is better to adopt the reading in the text as the redness of the rivers gives more charm to the scene. Of course with the reading in the text सरोरुह which is only a general term for a lotus is to be understood in the sense of रामरस or a red lotus.

VERSE 9. चन्द्रोऽगनानां तनुमतितरां दहति—The moon exceedingly burns the body of women (not of all women but of those that are पत्यु-क्षताः.). पत्युर्वियोगः एव विषादिग्धशरः (विषेण दिग्धः

स च असौ शरः) तेन क्षताः तासाम्–of those ladies that are pierced through the poisoned arrow in the form of separation from their husband. पत्युः (singular) is used collectively and it would not be right to take this as an evidence of poligamy in the days of the poet. For though poligamy was and is prevalent in India, the poet hardly appears to refer to it here. He is here describing the pitiable plight of ladies suffering from the pangs of separation which is looked upon as an envenomed arrow. दिग्ध bosmeared (from दिह्). Note that in पत्युः etc. we have एकदेशी अन्वय and सापेक्षसमास. The first two lines contain four adjectives of the moon which are significant. The moon is generally an object of delight and joy but her effect on poor ladies separated from their husbands is dreadful. नेत्रोत्सवः who is the delight or festival of eyes. हृदयहारि...मालैः The row (माला) of whose rays (मरीचि) is attractive to the heart. This probably supplies the reason why the moon is नेत्रोत्सव. प्रल्हादकः who greatly (प्र) gladdens (from the causal of ल्हाद्–ल्हादते to rejoice). शिशिर–वर्षी–शिशिराः ये सीकराः तेषां वारि तद्वर्षति असौ–(the moon) who showers down water in cool sprays. How the moon is looked upon as showering down cool water is not clear. Probably her attractive rays are so many cool sprays of water. Or the expression might refer to the effect of the rays of the moon on the so–called चंद्रकांत stones which are said to ooze out water when touched by them. सीकरः or शीकरः means "sprays of water moving about in the wind." " शीकरोम्बुकणाः सृताः " अमरः (सृताः–वायुना इतस्ततः प्रेरिताः). The word वारि, therefore, appears to be superfluous. But according to the rule quoted in the com. we take सीकर in the sense of "sprays" only and not in the sense of "sprays of water." Cf. "सीकरम्भसः" I–15 *supra* and note thereon. In line 8 of the com. on this verse read विषदिग्धो विषलिप्तो for विषं तेन दिग्धो लिप्तो.

VERSE 10. नभस्वान् यूनां मनश्चलयति—The wind makes unsteady or agitates the mind of youths. For नभस्वान् vide note on the word under II–26 *supra*. आकम्पयन्, आनर्तयन् and विधुन्वन् mean respectively "causing to shake," "causing to dance" and "shaking"; but the idea is the same throughout, viz., the *Shális* etc. were moved by the wind. फलभर–जालान्–clusters of rice-plants bent down under the weight of fruit

(i. e. ears of corn). जालम् means *inter alia* a collection or a group. (Cf. "जालं वृन्दृगवाक्षेयोः। क्षारकानायदन्तेषु, नीपे ना, स्त्री तु धीवरे" रभसः. कुसुमावनम्रान् तरुवरान् excellent trees bending down on account of flowers. Trees are said to bend down under the weight of fruit and flowers. Cf. *S'ak.* V–15 and *Megh* II–82. उत्फुल्ल...नलिनीम् the lotus-plant possessing a cluster (वनम्) of full-blown lotuses. नलिनी also means a pond abounding in lotuses. With this sense the expression would mean "(shaking) a lotus-pond possessing a forest (i. e. a collection) of full-blown lotuses."For a different explanation of वनम् in this phrase vide com. उत्फुल्ल past. pass. part. from फुल् with उत्. Note that the word चलयति is significantly used so as to suit आकम्पयन् etc. The wind shakes not only inanimate objects such as trees etc. but also minds of young men.

VERSE 11. सरांसि सहसा हृदयमुत्कण्ठयन्ति–Lakes, all of a sudden, make the heart (of men) anxious or excite उत्कण्ठा or love-longing in it. उत्कण्ठा is the longing of love felt by love-sick persons. It is thus defined "रागे त्वलब्धविषये वेदना महती तु या। संशोषणी च गात्राणां तामुत्कण्ठां विदुर्बुधाः॥". सोन्माद–(adj to सरांसि) adorned with couples of intoxicated swans. स्वच्छानि clear; transparent. फुल्लकमलो०–decked with full-blown lotuses of various kinds. कमलम् is a general term for a lotus. It may mean any lotus white, red etc. उत्पलम् is a blue lotus. "उत्पलं कुष्ठभूरुहे। इन्दीवरे मांसशून्ये" हैमः. मन्दप्रभात...मालानि–adj to सरांसि–in which a series of ripples have arisen (उद्गत) on account of the gentle morning breeze. Note the यतिभङ्ग in मालानि.

VERSE 12. *This* verse describes the phenomena due to the disappearance of clouds full of water from the sky. अद्य बलभिदो धनुः जलदोदरेषु नष्टम् To-day (i. e. in this season) the bow of the destroyer of Bala i. e. Indra (i. e. the rain-bow) has disappeared in the bowels of clouds. Though in this season white waterless clouds sometimes appear in the sky, yet the phenomenon of rain-bow is not seen as it depends on the presence of water in the clouds. Hence the poet fancies that the rain-bow is lost in the bowels of the clouds. बलः is the name of a demon killed by Indra. वियत्पताका सौदामिनी न स्फुरति–Lightning, the banner of the sky, does not flash. बलाकाः पक्षपवनैः नभो न धुन्वन्ति–The cranes do not fan the sky by the

breezes of their wings. उन्नतमुखाः (सन्तः) मयूराः गगनं न पश्यन्ति—The pea-cocks, turning their faces upwards, do not look at the sky. The cranes and the pea-cocks are all jolly in the rainy season. But as soon as autumn sets in, pea-cocks give up their dancing and no cranes are seen in a row in the sky, waiting to receive the clouds. Cf. next verse and verses quoted under it. The adjective उन्नतमुखाः is used proleptically. The pea-cocks do not look at the sky and hence they are not उन्नतमुख.

VERSE 13. मदनः नृत्यप्रयोग...विहाय मधुरप्रगीतान् हंसान् उपैति—The God of love having abandoned the pea-cocks, devoid of the practice of dancing, goes to the swans whose notes are sweet. With the disappearance of clouds pea-cocks have discontinued their dancing and consequently have ceased to excite longing in the hearts of men. The swans, however, that had left for the मानस lake when the rainy season set in, are now the masters of the scene. Their notes now become exciting. Therefore मदन is said to leave the pea-cocks and come to the swans. नृत्यप्रयोगरहितान् reminds us of "नृत्यप्रयोगादविरतौ चरणौ क्षिपन्ती" Mk. I-17. For the idea of the lines cf. "समय एव करोति बलाबलं प्राणिगदन्त इतीवशरिरिणाम्। शरदि हंसरवा परुषीकृतस्वरमधुरमप्यु रमणीयतम्" Si. VI-44 and also "विहाय वाञ्छामुदिते मदात्ययादरक्तकण्ठस्य रुते शिखण्डिनः। श्रुतिःभयत्युन्मदहंसनिस्वनं गुणाः प्रियत्वेऽधिकृता न संस्तवः॥" Kir. IV-25. मधुरं प्रगीतं येषां तान्—whose song is sweet. Note that प्रगीतम् which is past. pass. part. is used here as a noun in the active sense according to "नपुंसके भावे क्तः" Pâṇini III-3-114. कुसुमोद्गमश्रीः कदम्ब...नीपान् मुक्त्वा सप्तच्छदान् उपगता—The splendour of the shooting forth of flowers, deserting the *Kadamba, Kutaja, Arjuna, Sarja* and *Nîpa* trees, has gone to the *Saptacchada* trees. *Kadamda, Kutaja* etc. are trees that blossom in the rainy season, while the *Saptacchada* puts forth flowers in autumn; hence the idea. Note कदम्ब and नपि are one and the same. Here we must understand by the two terms two varieties of the same tree in order to account for the use of two words meaning the same tree by the poet.

VERSE 14. उपवनानि पुसां मनांसि प्रोत्कण्ठयन्ति—Pleasure-gardens make the minds of men love-sick. The other three lines qualify उपवनानि. शेफालिका...हराणि—attracting the mind on account

of the fragrance of the flowers of the *Shephâlikâ* plants (which the gardens bear). स्वस्थ...नादितानि resounding with (the notes of) multitudes of birds sitting at ease (in the gardens) i. e. without being disturbed or molested. The birds were sitting at ease on the trees because there were no rain-showers to disturb them. पर्यन्त...उत्पलानि-having lotuses in the form of the eyes of female deer seated on their outskirts. पर्यन्तः a side, border, outskirt. The gardens with the fragrance of flowers, with birds giving out sweet notes and with the deer sitting on their borders were sufficient to inspire love in the mind of sentimental people.

VERSE 15. This verse describes the cool and fragrant wind of the morning which also excites love. प्रभातें पवनः अतितरामुत्कण्ठयति—The wind excessively excites longing in the morning. उत्कण्ठयति is a denominal verb from उत्कण्ठा. कल्हारउपेतः—(adj to पवनः) Repeatedly moving the *Kalhâra*, *Padma* and *Kumuda* lotuses and (hence) becoming possessed of more coolness on account of their contact. We rather expect the wind to become fragrant on account of its contact with lotuses, but here it is described as becoming cooler. This should be accounted for by supposing that the wind became charged with water while shaking lotuses in lakes. मुहुः often and often, "मुहुः पुनः पुनः शश्वदभीक्ष्णमसकृत्समाः" अमरः. कल्हारम् a white lotus. पद्म्-द्मः is a lotus in general. कुमुदम् a white lotus (cf. verse 2 *supra*); also a red lotus; vide note on the word under verse 2 *supra*. तरूणां पत्रान्तलग्नतुहिनानि हरन् (the wind) taking away i. e. charged with particles of dew adhering to the borders of the leaves of trees. Mark the एकदेशी अन्वय in तरुणां पत्रान्त etc. तुहिनम् dew or frost. Cf. IV-7 *infra*. The reading पत्रान्तलग्नतुहिनाम्बुविधूयमानः is bad whether विधूयमानः be taken separately or forming a part of of the compound; for there are grammatical difficulties in its interpretation for which vide com.

VERSE 16. सीमान्तराणि नृणां प्रमोदं जनयन्ति. The borders (of fields, lakes etc.) give (create) delight to men. सीमान्तराणि—The word अन्तर has no special sense here. It just means 'room' or 'space' in general. So सीमान्तराणि (सीम्नः अन्तराणि or सीमायाः अन्तराणि) would strictly mean "spaces on the borders." सीमन् (*f*) or सीमा a boundary or border. संपन्न...भूतलानि (adj

to सीमान्तराणि) with (surfaces of) grounds covered with heaps of ripe *Shālis*. संपन्न full grown ; ripe. भूतलम्-तलः-लम् (surface) is sometimes used at the end of compounds without much alteration of meaning e. g. महीतल, दर्पणतल नभस्तल etc. For the idea of the line cf. verse 53 *supra*. स्वस्थ...शोभितानि (adj to सीमान्तराणि) adorned with many (प्रचुर) a herd of cattle seated at ease. हंसैः...प्रतिनादितानि resounded by swans and (with) groups of *Sārasa* birds. This probably refers to the border-lines of lakes.

VERSE 17. In this and the following verse Nature is described as excelling women with all their charms. For this purpose the poet draws upon conventional similes which are the common inheritance of Sanskrit poets. अंगनानां सुललिता गतिः हंसैर्जिता The exceedingly graceful gait of women is conquered by swans i. e. they excel women in graceful gait. Cf. "हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता" Vikra. V- . Women are said to learn the special graceful features of their gait from swans. Cf. "अवारितद्वारतया तिरश्चामन्तःपुरे तस्य निविश्य राज्ञः। गतेषु सम्येष्वधिकं विशेषमध्यापयामः परमाणुमध्याः।" N. III-41. विकसितैः अम्भोरुहैः मुखचन्द्रकान्तिः (जिता)—the beauty of (their) moon-like faces is excelled by full-blown lotuses. मदचलानि विलोचनानि नीलोत्पलैः (जितानि) (their) eyes tremulous through the intoxication (of youth) are thrown into the back-ground by blue lotuses. For the propriety of नीलोत्पल vide note on इन्दीवर under II-12 *supra*. सरितां तनुभिस्तरङ्गैः भ्रुविभ्रमाः (जिताः) the graceful movements of the eye-brows (of women) are eclipsed by the slight ripples of rivers. For this idea cf. "तरङ्गभ्रूभङ्गा क्षुभितविहगश्रेणिरसना etc." Vikra. IV-25 in which a woman is compared to a river ; and "उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्" Megh II-11. The reading मदकलानि (beautiful through intoxication) is also good but मदचलानि is better, as the movements of the eyes of women are more charming than mere eyes themselves.

VERSE 18. कुसुम...प्रवालाः श्यामाः लताः स्त्रीणां धृत...कान्तिं हरंति- Dark-blue creepers with their foliage bent down under the weight of flowers, steal (हरन्ति) i. e. surpass the beauty of the arms of women, that (arms) wear ornaments on them. Mark the एकदेशी अन्वय in स्त्रीणां धृत etc. The arms of women are compared to creepers and the ornaments on those arms to

flowers which the creepers have. The propriety of श्यामाः is not clear. Is the poet referring to some "dark beauties?" Apparently people, including the com., who explain श्यामाः लताः as "dark-coloured creepers" or "green creepers" seem to think so. But this is hardly correct. What the poet really meant by श्यामा लताः is the प्रियङ्गु creepers to which the poet himself has elsewhere compared the body of women. Cf. "श्यामास्वंगं चकितहरिणी प्रेक्षणं दृष्टिपातम्" Megh. II-41 : "वामं संधिस्थित्वलयं न्यस्यहस्तं नितम्बे कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम्" M. II-6. So श्यामा लता does not mean "a dark creeper" or "a green creeper". It means the प्रियङ्गु creeper which is identified with वाघांटी in Marâthi. Cf. for the senses of श्याम in three genders "श्यामो वटे प्रयागस्य वारिदे वृद्धदारके । पिके च कृष्णहरिते पुंसि स्यान्नद्यनि त्रिषु । मरिचे सिन्धुलवणे क्लीबं स्त्री शारिवौषधौ । अप्रसूताङ्गनायां च प्रियङ्गावपि चोच्यते । यमुनायां त्रियामायां कृष्णत्रिवृतिकौषधौ । नीलिकायाम्–" मेदिनी. कङ्केलि...रुचिरं नवमालिका दन्तावभास...कान्तिं (हरति)–The *Navamâlika*, charming on account of the *Kankeli* flowers, surpasses the splendour of their face possessing smiles bright on account of the lustre of their teeth. नवमालिका, of course, must have been used for the flowers of that creeper which are white in colour ; for we have never heard of a creeper being compared to either face or smile. कङ्केलि is the *Asoka* tree the leaves and flowers of which are red. In the expression "splendour of the face with smiles" what is prominently intended is the splendour of the smiles. The *Navamalika* flowers correspond to smiles which we know are represented as being white. Their whiteness is further enhanced by the lustre of the teeth which must have been pearly white. But what of *Kankeli* flowers which are red? These probably refer to the lips of ladies which are always described as being red. It appears that the *Navamâlika* was hanging on an *Asoka* that had put forth flowers. Its flowers, therefore, together with the flowers of *Asoka* seemed to outshine the beauty of a face bright on account of smiles and red on account of lips. It must be remarked that this simile is neither vivid nor natural.

VERSE 19. This verse describes ladies decking their beautiful hair with jasmine flowers and their ears with blue lotuses. It appears that ladies in those good old days were very

fond of cheap ornaments from Nature and did not hanker much after precious jewels and pearls like their sisters in modern times. वनिताः केशान् नवमालतीभिरापूरयन्ति women profusely (आ) set their hair with fresh jasmine (मालती) flowers. स्निग्ध-श्लक्ष्ण-adj केशान्-This contains three different adjectives of hair-(hair) which are excessively thick, dark-coloured and possessed of curled ends. All these are features of the beauty of women's hair. कर्णेषु विविधानि नीलोत्पलानि निवेशयन्ति On their ears they place blue lotuses of various kinds. प्रचल...कुण्डलेषु—adj to कर्णेषु—(on their ears) wearing golden ear-rings that were moving. While the women were decking their ears with lotuses, the golden ear-rings which they already had began to move. The reading प्रचलकाञ्चन० is more charmig than प्रवर०. For this cf प्रसरसि भयविक्लवा किमर्थं प्रचलितकुण्डलघृष्टगण्डपार्श्वा" Mk. I-24.

VERSE 20. This verse continues the topic of the last verse, viz, the decoration by women of their persons, though the decoration in this verse is rather expensive. अद्य प्रहृष्टमनसो नार्यः सचन्दनरसैः हारैः स्तनमण्डलानि विभूषयन्ति-In these days women with their minds full of joy adorn their round breasts with necklaces and with sandal juice. सचन्दनरसैः हारैः is not to be taken in the sense of " with necklaces besmeared with sandal juice " as some do. Women besmeared their breasts with sandal juice and then put on necklaces. स्तनमण्डलानि-स्तनानां मण्डलानि circular orbs of (their) breasts. The word मण्डल like बिम्ब often comes at the end of compounds and gives the idea of roundness, e. g. प्रभामण्डल, छायामण्डल, जघनमण्डल etc. With this lime cf I-42 *supra* The expression नार्यः.....विभूषयन्ति is to be construed with each of the pairs that follow. सुविपुलं श्रोणीतटं रसनाकलापैः-their large buttocks with girdles. For श्रोणीतट vide note on the word under II-18 *supra*, and for रसनाकलाप on the word under verse 3 *supra*. पादाम्बुजानि कलनूपुरशोभैः their lotus-like feet with excellent jingling anklets. पादाः अम्बुजानीव पादाम्बुजानि. कल making sound or jingling. For नूपुरशोभ vide note on हारशेखर under I-6 *supra*.

VERSE 21. व्योम तोयाशयानां श्रियं वहति The sky bears the splendour of reservoirs of water (such as lakes etc.). अतिशयरूपाम् (adj to श्रियम्) अतिशयं रूपं यस्याः सा तां-(splendour) the

form of which is excellent i. e. excellent splendour. अतिशयम् *(adj)* means pre-eminent, superior, very great. विगतमेघं चंद्रतारा वकीर्णम् (adj to नभः)the sky from which clouds have disappeared and which is scattered over by the moon and stars. अवकीर्ण past. pass. part. from कॄ (किरति) with अव. स्फुटकुमुदचितानाम् (adj तोयाशयानाम्) full of full-blown white lotuses. राजहंसास्थितानाम् (adj to तोयाशयानाम्) which are occupied by *Râjahansa* birds. स्थिताः राजहंसा येषु. स्थित comes after राजहंस instead of preceding it as in the regular course, according to Vârtika " जातिकालसुखादिभ्यः परा निष्ठा वाच्या " which means that in a बहुव्रीहि compound the past passive participle (निष्ठा) follows instead of preceding words which are expressive of a class and time and the words सुख etc e. g. सारङ्गजग्धः (जग्धः सारङ्गो येन), मासजातः (जातो मासो यस्य), सुखजातः (जातं सुखं यस्य) etc. Here राजहंस is a जाति word; hence स्थित comes after it. The reading राजहंसाश्रितानाम् is easier. राजहंसैः आश्रितानाम् resorted to by swans. मरकत-भूषितानाम् (तोयाशयानाम्)- adorned with water having the brilliance of emerald stone. The greenish blue sky, with no clouds in it and with the moon and stars scattered all over, appeared like a lake of dark-blue water full of white lotuses and swans. This is a very bold fancy and may be taken as an example of what might be called the sublime in poetry. For a similar bold idea cf "नेदं नभोमण्डलमम्बुराशिर्नैनाश्र तारा नवफेनभङ्गाः। नायं शशी कुण्डलितः फणीन्द्रो नासौ कलंकः शयितो मुरारिः" quoted by S. D as an instance of अपह्नुति.

VERSE 22. This verse gives in a nut-shell the description of the whole *Sharad* season with its principal characteristics. शरद्वि...शीताः In autumn breezes blow cool on account of their contact with flowers. We rather expect breezes to become fragrant on account of their contact with flowers. But here they are described as being cool. This must be understood as being due to the breezes being charged with the dew collected on the flowers. विगत-मनोज्ञाः The various quarters from which clusters of clouds have disappeared (appear) lovely. विगतकलुषमम्भः The water has become free from all impurities. The word कलुष as an adjective should be understood as भावप्रधान i. e. used in the sense of कलुष्यम् turbidity or taken as a neuter noun कलुष्यम्, dirt or filth, as Apte in his Diction-

ary does. Vide note on सोत्सुकम् under I–6 *supra*. शालिपक्का धरित्री The earth has its rice-crops ripe. शालिपक्का–पक्काः शालयः यस्याम् according to the Vârtika जातिकालसुखादिभ्यः परा निष्ठा वाच्या explained under the last verse. विमलकिरण–विचित्रम् The sky, with the moon with clear rays, is variegated with stars. In this season breezes blow cool, quarters appear beautiful on account of the absence of clouds, water is pure, being free from impurities which were mixed with it in the rainy season, fields have the *Shâlis* ripe and the clear sky appears charming on account of the moon and the stars. For a short beautiful description of this season cf. " तीक्ष्णं रविस्तपति नचि इवाचिराढ्यः श्रृंगं रुरुस्त्यजति मित्रमिवाकृतज्ञः । तोयं प्रसीदति मुनेरिव चित्तवृत्तिः कामं दरिद्र इव शोषमुपैति पङ्कः ॥" "वृद्धाङ्गनेव विजहौ सरिदुद्धतत्वं वेदान्तिनामिव मनः श्रुचि नीरमासीत् । चन्द्रे प्रभा युवतिवक्त्र इवाद्रुताभूद्विद्वत्कवित्वमिव केकिरुतं न रेजे ।" *Subhâ*. p. 360-39, 41.

क्षपक VERSE. 1. This and the following verse are interpolations. This is clearly shown by their diction and clumsy compounds. तरुण्यः प्रबलमदनहेतोः वेश्म यान्ति young ladies enter the (bed) chamber for the sake of intense passion (raging in their heart). प्रबलमदनहेतोः gives the reason why they enter the bed-chamber. The genetive is used according to " षष्ठी हेतुप्रयोगे " Pâṇini II–3–26. With words meanining "cause", " sake ", " reason " the genitive is used e. g. " अल्पस्य हेतोर्बहु हातुमिच्छन् विचारमूढः प्रतिभासि मे त्वम् " Raghu. II–47. चित्तकुसुमसुगन्धि (adj. to वेश्म) the chamber which was fragrant on account of the flowers that were collected there. Probably a bed of flowers was arranged in the chamber. For सुगन्धि vide note on the word under II–18. कर-मनोज्ञाः (तरुण्यः) lovely with their lotus-like hands. कान्तसंसक्तहस्ताः With their hands taken by (lit. placed on) their lovers. They, of course, entered the bed chamber with their lovers. वदन-चन्द्राः who had conquered the moon by their faces. Whose faces were lovelier than the moon. काश्चिदन्याः some other. This shows that the verse here is not in its proper context. त्यक्तसंगीतरागाः who have given up their passion for singing. The ladies probably were singing when the intense heat of passion arose in their heart. They therefore left off singing in the middle and entered the bed-chamber with their lovers.

क्षेपक VERSE 2. This interpolated verse is very obscure. An attempt is made to find *some* meaning in it though one is tempted to leave it alone. सत्सखीभिः समेताः (स्त्रियः) प्रकामं असमरसविनोदं सूचयन्ति Women, in company with their fast friends, indicate (by their gestures etc.,) the excessive pleasure of Love (enjoyed by them). असमरस is शृंगाररस because it is the unparalleled one [न समः यस्य]. सुरतरसविलासाः-सुरतरसेन (जनिताः) विलासाः यासु ताः Women who were displaying graceful movements because they had known the pleasures of love. When such women assembled together with their friends, one could easily see from their appearance, movements etc., that they had indulged in असमरसविनोद. This, if any, appears to be the idea of the first two lines. विलास is thus defined by D. R. II–38, "तात्कालिको विशेषस्तु विलासोऽङ्गक्रियोक्तिषु "which is thus explained ' दयितावलोकनादिकालेऽङ्गे क्रियायां वचने च सातिशयविशेषोत्पत्तिर्विलासः "। S. D. defines the same as " यानस्थानासनादीनां मुखनेत्रादिकर्मणाम्, । विशेषस्तु विलासः स्यादिष्टसंदर्शनादिना ॥ " III–99–100. Also vide note on विलासवत्यः under I–12. अनुपममुखरागाः तरुणकान्ताः शरदि प्रमोदात् रात्रिमध्याविनोदं सूचयन्ति-wives of young men, with a unique brightness spreading over their complexion, indicate on account of the joy (they display by their complexion) the pleasure (enjoyed by them) at midnight in *Sharad*. रात्रिमध्या विनोदम् should be corrected as रात्रिमध्ये विनोदम्, or should be split up as रात्रिमध्ये आ विनोदम् and an irregular संधि admitted.

VERSE 23. दिवसकर...अद्य-In this season the day-lotus, possessing the charm of the face of an excellent lady, shines or opens widely (जृम्भते) in the morning, being awakened (i.e. made to blow) by the rays of him who makes the day i.e. the sun. चन्द्रबिम्बेऽस्तंगते कुमुदमपि लीयते The night-lotus, too, closes when the disc of the moon is set. प्रियेषु प्रोषितेषु वधूनां हसितमिव like the smile of ladies when their lovers are away on a journey. The last line contains a very fine simile. Just as no smile appears on the face of a girl when her husband is away, so no कुमुद or night-lotus was seen when its lord, the moon, was gone. Note that कुमुद is a white lotus and hence it is compared to a smile which also is white.

VERSE 24. This verse describes travellers, who

seeing various objects of nature are put in mind of their absent beloveds and being bewildered in their minds begin to weep. इदानीं भ्रान्तचित्तः पथिकजनः रोदिति Now the travellers being bewildered in mind weep. For पथिकजन vide note on the word under II—22 *supra:* प्रियाणामसितनयनलक्ष्मीमुत्पलेषु लक्षयित्वा Having observed the beauty of the blue eyes of their beloveds in blue lotuses. The blueness of eyes is a characteristic of feminine beauty. मत्तहंसरवेषु क्वणितकनककाञ्चीं (लक्षयित्वा) the jingling goldon zone in the warblings of inebrated swans. बन्धुजीवे अधररुचिरशोभाम् (लक्षयित्वा) the lovely splendour of their lower-lips in the *Bandhujiva* flower. When travellers look upon the blue lotuses they are reminded of the blue eyes of their beloveds; when they hear the notes of inebrated swans they think they hear the jingling of the belt of their mistresses; when the *Bandajiva* flowers come within their sight they fancy they are seeing the lower lips of their better halves. But all this sweet illusion they find to their grief is nothing but a hallucination. They become bewildered and poor souls! begin to cry in the end. बन्धुजीवः or जीवकः is the name of a tree the flowers of which are red, "रक्तकस्तु बन्धूको बन्धुजीवकः अमरः. Cf. "बन्धुजीवमधुराधरपल्लवमुल्लसितस्मितशोभम्" Git. II. and "वीक्ष्य वेदिमय रक्तबिन्दुभिर्बन्धुजीवपृथुभिः प्रदूषिताम्" Raghu. XI—25.

VERSE 25. This verse describes the *departure* of autumn which while departing deposits some of its beauties in various places. सुभगा शरदागमश्रीः क्वापि प्रयाता The pleasant splendour of the advent of *Sharad* has gone somewhere (nobody knows where). सुभग (adj) beautiful, charming. स्त्रीणां वदनेषु शशाङ्कलक्ष्मीं निधाय having deposited the lustre of the moon in the faces of women. कामं...नूपुरेषु (निधाय) and the charming warbling of the swans in (their) anklets studded with jewels. बन्धूककान्तिं मनोहरेषु अधरेषु (निधाय) the loveliness of *Bandhúka* flowers in their attractive lower-lips. We have met with all these ideas before, so they need no comment here.

VERSE 26. In this verse the poet pronounces the usual benediction. But here a difference is discernible. No direct reference to the lady to whom the poem is supposed to be addressed is made here as in the last verses of the first and the second cantos. Why the poet has introduced

this change one cannot say. But the form of this verse is followed in the remaining cantos. The वः might refer to readers as well. उन्मदा कामिनीव इयं शरद् वः चेतसि अग्र्यां प्रीतिं प्रतिदिशतु May this *Sharad* afford the highest pleasure to your mind like a lovely lady possessed of the intoxication (of youth). अग्र्य (adj) अग्रे जातः—highest, pre-eminent. Sharad is compared to a lady, so all the adjectives in the verse have as usual a double meaning. The compounds are to be dissolved according to the principle laid down under verse 1 *supra*. विकचकमलवक्त्रा (1) शरद् having a full-blown lotus for her face विकचकमलमेव वक्त्रं यस्याः सा. (2) कामिनी with her face resembling a full-blown lotus विकचकमलमिव वक्त्रं यस्याः सा. फुल्लनीलोत्पलाक्षी (1) शरद् having for her eyes fully expanded blue lotuses: (2) कामिनी with eyes resembling fully etc. विकसित... वसाना (1) शरद् dressed in a white garment in the form of the blown, fresh *Kâsha* flowers; (2) कामिनी dressed in a white garment resembling the blown etc. कुमुदरुचिरहासा (1) शरद् having the white lotuses for her charming smiles; (2) कामिनी possessed of smiles resembling white lotuses. The *Sharad* has the expanded lotus for her face, blue lotuses for her eyes, the white lotuses for her smiles and she is dressed in the white Kàsha flowers. So she is completely like a lovely young woman. The poet hopes that such *Sharad* would produce in the mind of his readers the same highest kind of pleasure that is produced when they look at a charming young lady.

CANTO IV THE WINTER.

This canto describes the season known as हेमन्त or the Winter which extends over the months of Mârgashirsha and Pausha which roughly correspond to a period running from the middle of November to the middle of January. The word हेमन्त is thus derived: हिनोति वर्धयति बलम्—the season which makes people strong; because it is the season wherein people have good appetite and excellent digestion.

VERSE 1. (हे) प्रिये हेमन्तकालः समुपागतः Oh beloved! the Winter season has set in. The other words in the verse

qualify हेमन्तकालः. नवप्रवाल०–नवाश्च ते प्रवालाः, तेषामुद्गमः, सस्यानि च तैः रम्यः– charming on account of the appearance of new foliage and on account of harvests. प्रवा (वा) लः—लम् a sprout or a leaf. सस्यम् or शस्यम् means grain or corn in general "वृक्षादीनां फलं सस्यम्" अमरः. प्रफुल्ललोध्रः=प्रफुल्लाः लोध्राः यस्मिन्–in which the *Lodhra* trees blossom. परिपक्वशालिः in which the rice-crops become ripe. विलीनपद्मः—विलीनानि पद्मानि यस्मिन्–in which the lotuses become withered. प्रपतत्तुषारः–प्रपतन् तुषारः यस्मिन् in which snow falls. तुषारः (तोषयति असौ) snow or dew (which gives pleasure through coolness). From this season snow or dew begins to fall. The fall of snow is a calamity to lotuses; hence the season is said to be विलीनपद्मः. Cf " जानां मन्ये शिशिरमथितां पद्मिनीवान्यरूपाम्" Megh. II-20; "हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता" Raghu. VIII 45 and "हेमन्तपद्ममिव निष्प्रभतामुपैति" Mk. IX-19.

VERSE 2. स्तनशालिनीनां विलासिनीनां स्तनमण्डलानि हारैः नालंक्रियन्ते– The round breasts of sportive women possessing prominent bosoms (lit. who shine with their breasts) are not decorated with garlands (of pearls). स्तनैः शालन्ते ताः. मनोहरैः (हारैः) which attract the mind. कुङ्कुमरागरक्तैः–कुङ्कुमस्य रागः तेन रक्तैः–(हारैः) tinged with red by the colour (red) of *Kunkuma*. This adjective is used proleptically. When the author says the women do not adorn their breasts with garlands reddened by the dye of *Kunkuma*, what he means is that women do not use garlands which consequently do not become red on account of their contact with the *Kunkuma* with which their breasts are already besmeared. To put the same in slightly different words we may say, women do not put on garlands which have become red on account of such putting on. When they do not put on garlands there is no possibility of the garlands being reddened by saffron. This fact has been poetically expressed by the use of a prolepsis when the poet says that the breasts are not adorned with necklaces rendered red with the dye of *Kunkuma*. The reading चन्दनरागगौरैः should also be understood as used proleptically. The only difference between this and the other reading is that with कुङ्कुम० we have to suppose that women use saffron, while with चन्दन we have to imagine that they use sandal. Now we know that both saffron and sandal are used by women in the cold

season (vide verse 5 *infra* and notes thereon and also V-9 *infra*). It is, under such circumstances, better to adopt the reading कुंकुम० for the idea of whiteness with reference to the garlands which would be expressed by the reading चन्दन० is already prominently expressed by the second line. Moreover, the description of white pearl necklaces being reddened by saffron is more चमत्कृतिजनक. कुङ्कुमम् saffron "कुङ्कुमम् कश्मीरजन्म" अमरः. तुषार...निभैः-तुषारः कुन्दमिन्दुश्च तैर्निभैः-[हारैः] resembling snow, the *Kunda* flower and the moon. कुन्दः is a kind of jasmine which is white and delicate. कुन्दम् means a jasmine flower. The white pearl necklaces are appropriately compared to snow etc. For नालंक्रियन्ते we have the reading अलंक्रियन्ते which could never have been the one intended by the poet as is clearly shown by the trend of thought running through this and the following two verses. अलंक्रियन्ते seems to be an emendation of some body who failed to understand the proleptic use of कङ्कुम०. Women gave up the use of necklaces because their cool touch was not pleasant in this season.

VERSE 3. This verse continues the same topic and tells us that women do not wear bracelets and armlets and silken garments and light-clothes. This is because light clothes and silken garments afford no protection against cold and ornaments of gold such as bracelets and armlets are unpleasant in this season on account of their cool touch. वलयाङ्गदानि विलासिनीनां बाहुयुग्मेषु संगं न प्रयान्ति-No bracelets and armlets come in contact with the pairs of arms of sportive women (i. e. they do not use them). वलयः-यम् a bracelet "आवापकः परिहार्यः कटको वलयोऽस्त्रियाम्" अमरः. अङ्गदम् (अंगं दायति शोधयति भूषयति) an armlet. नितम्बचिम्बेषु नवं दुकूलं पीनपयोधरेषु तनुं अंशुकं च (संगं न प्रयातः) No silken garment (finds a place) on their circular buttocks and no light bodice on their plump breasts. अंशुकम् (अंशून् कायति अंशुभिः काशते इति वा) means a garment or cloth in general; here context shows it means bodice.

VERSE 4. प्रमदाः काञ्चनरत्नचित्रैः काञ्चीगुणैर्नितम्बान् नो भूषयन्ति Youthful women do not adorn their rumps with strings of girdles variegated with gold and gems. नितम्बान्-("पश्चान्नितम्बः स्त्रीकट्याः क्लीबे तु जघनं पुरः" अमरः)—buttocks or rumps. This is the correct rendering of this word and not "hips" as many

do. " Hips " in English means quite a different part of the body. काञ्चीगुणैः—It appears that the girdle of women in ancient days, unlike our modern कमरपट्टा, consisted of more than one string, something like a necklace of many *Padaras.* It was also set with gems and small golden bells which made a jingling noise when women walked about. Little girls in southern India use belts which are furnished with jingling *Ghāgaryàs.* अम्बुजकान्तिभाञ्जि पादाम्बुजानि हंसरुतं भजद्भिः नूपुरैः न (भूषयन्ति) They do not deck their lotus-like feet, possessing the beauty of lotuses, with anklets possessing (or producing) the notes of swans. पादाम्बुजानि—पादाः अम्बुजानीव. अम्बुजकान्तिभाञ्जि—अम्बुजस्य कान्तिं भजन्ति तानि—This expression is tautological as the idea is already expressed in पादाम्बुजानि. The reading पादाम्बुजालक्तकशोभितानि would, therefore, be better. It means " the beauty of the *Alaktaka* dye of their lotus-like feet " i. e. their lotus-like feet beautiful on account of the *Alaktaka* dye, though this requires a streching. If we explain the compound as अलक्तकशोभितानि च तानि पादाम्बुजानि—पादाम्बुजालक्तकशोभितानि and admit poetical license for the reversion of the place of the two words in the compound we get excellent sense. The line would then mean " they do not deck, with anklets, their lotus-like feet beautified with the *Alaktaka* dye." अलक्तः—कनकः (आळता in Marâthi) is the red lac, formerly used by ladies to dye certain parts of their body especially the feet and lips. Even now young girls redden their hands and feet and especially the nails thereof with a preparation of the leaves of a certain plant known as मेंदी in Marâthi. Note the significance of पादाम्बुजानि and हंसरुतं भजद्भिः Just as lotuses are encircled by warbling swans, so the feet which resemble them, were to be decked with anklets which produce a jingling resembling the warbling of swans. For the idea of women not using girdles in this season cf. " वणगुरुप्रमदाधरदुःसहं जघननिर्विषयीकृतमेखलम् (हिमम्) " Raghu IX—28 on which हेमाद्रि and चरित्रवर्धन quoted by Nandargikar respectively remark: " प्रायेण हेमन्ते मुक्तादिरत्नशैत्यान्मेखलां न बिभ्रति;" " हेमन्ते स्त्रियो मेखलास्त्यजन्तीति प्रसिद्धि."

VERSE 5. नार्यः सुरतोत्सवाय गात्राणि कालीयकचर्चितानि कुर्वन्ति. Women besmear (lit. make them beameared) their limbs with the *Kāliyaka* pigment for the festival of sexual enjoyment. कालीयकम् is a kind of pigment which is used for bes-

wearing bodies with and which adds to their beauty. " कालीयकं च कालेयं वर्णकं कान्तिदायकम् " व्याडिः. It also means the yellow sandal. Mallinâtha commenting on " कालीयकक्षोदविलेपनाश्रियम् " Si. XII–14, explains it as " saffron." Cf. "कालीयकं कुंकुमम्। ' काश्मीरजन्म रुधिरं कालीयं कुङ्कुमं विदुः' इति शाश्वतः". चार्चित (past.pass. part. from चर्च चर्चयति–ते) anointed, smeared. (नार्यः सुरतोत्सवाय) मुखाम्बुजानि सपत्रलेखानि (कुर्वन्ति)—(They decorate) their lotus-like faces with paintings of leaves. पत्रलेखा or पत्रभङ्ग is a term applied to lines or figures of various forms which used to be painted on the bodies of women, especially the cheeks and breasts, by themselves or by their lovers with fragrant and coloured substances such as musk, saffron, sandal juice yellow pigment etc. as a mark of decoration. Apparently this practice is not in vogue in modern days, though rather a worse substitute for पत्रलेखा is still found among women of lower castes in the permanent paintings of trees etc. on their arms, known in Marâthi as गोंदणे. For these paintings cf. " (पाणयः) भालेष्वब्जमुखो लिखन्ति युग-पद्ये पुण्यवर्णावलीः। कस्तूरीमकरीः पयोधरयुगे गण्डद्वये च स्त्रियः॥" Pr. R. I–1:"चकार बाणैरसृगङ्गनानां गण्डस्थलीः प्रोंषितपत्रलेखाः " Raghu.VI-22; " कस्याश्चिन्मुखमनु धौतपत्रलेखम् " Si. VIII–56. सपत्रलेखानि–पत्राकाराः लेखाः पत्रलेखाः. (मध्यमपदलोपिसमासः), ताभिःसहितानि सपत्रलेखानि. (नार्यः सुरतोत्सवाय) शिरांसि कालागुरुधूपितानि (कुर्वन्ति) (They) fumigate or perfume their heads (i. e. hair) with the black *Agaru* It is a common practice with women to perfume their hair with sandal etc. कालागुरुः is the black sandal which is supposed to be very fragrant. cf. "कालागुरुर्दहनमध्यगतः समन्ताल्लोकोत्तरं परिमलं प्रकटीकरोति " Bv. I–70. For the idea of o धूपितानि cf. स्नानादिमुक्ते-ष्वनुधूपवासं विन्यस्तसायंतनमल्लिकेषु। कामो वसन्तात्ययमन्दवीर्यः केशेषु लेभे बल मङ्गनानाम् " Raghu. XI—50. It may noted that the line सपत्रलेखानि मुखाम्बुजानि consists of दोष or a defect in poetry known as अविमृष्टविधेयांश. Every sentence consists of two parts, the subject (अनुवाद्य) and the predicate (विधेय). It is a general rule that the अनुवाद्य is placed first and the विधेय afterwards. In ordinary life we speak of the subject first and then predicate some thing about it. If this order is changed, confusion would arise in the proper understanding of the meaning of the speaker and the fault known as अविमृष्टविधेयांश (अविमृष्टः प्राधान्येनानिर्दिष्टः विधेयांशः यत्र) would arise. In the present case सपत्रलेखानि is what is predicated of मुखाम्बुजानि. The

proper order ought to have been मुखाम्बुजानि सपत्रलेखानि (कुर्वन्ति) but as it is the line is an instance of the fault mentioned. Vide S. D. VII p. 365. For the proper order of the subject and the predicate note an old न्याय contained in the following " अनुवाद्यमनुक्त्वैव न विधेयमुदीरयेत् । नह्यलब्धास्पदं किंचित्क्वचित्प्रतितिष्ठति ".

VERSE 6. तरुण्यः हर्षाभ्युदये प्राप्तेऽपि उच्चैर्न हसन्ति–Young women do not lough loudly even when joy arises (in their heart). हर्षस्य अभ्युदयः तस्मिन् प्राप्ते (सति)–This is a locative absolute. (Lit.) when rise of joy is obtained (by them) i. e. when they feel rejoiced. Or we may explain the phrase as हर्षस्य अभ्युदयः यस्मिन् तादृशे (समये) प्राप्ते (सति) when an occasion of joy arises. The force of अपि is to show the incongruity of the conduct of the ladies on occasion of joy. When an occasion of joy arises we expect the labies to laugh loudly. But these ladies do not do so. The reason is supplied by the following expression. दशनाग्रभिन्नानधरान् प्रपीड्यमानानवेक्ष्य Observing that their lower lips wounded by the points of the teeth (of their lovers), were being excessively pained. The description of the lower lips of women being wounded in the act of kissing, by the teeth of their lovers is one of the common places of Sanskrit erotic poetry. Cf *inter alia* " भृशमदूयत **याधरपल्लवक्षतिरनावरणा** हिममारुतैः । दशनरश्मिपटेन च सित्कृतैर्निवसितेव सिसेन सुनिर्वृतौ ॥ " Si VI-58;- " आहता नखपदैः परिरंभाःश्लिष्टतानि घनदन्तनिपातैः । सौकुमार्यगुणसंभृतकीर्तेर्मम एव सुरतेष्वपि कामः " Kir IX 49; " सखि दशनशतमधरे किं गोपयसे प्रयत्नेन । संप्रति रजनिरहस्यं नयनालस्यं निवेदयति " *Subhâ.* p.343-4. Women had small wounds on their lower lips due to the loving kisses of their kind lovers and when they tried to laugh loudly these wounds gave their lips extreme pain Therefore they gave up loud laughter altogether. Note the poet's power of observation here. It is the experience of everybody that when in the cold season one gets a few scratches on one's lips due to frost, it is not at all a pleassnt business to laugh loudly. रतिश्रम...वक्त्राः (adj to तरुण्यः) रतिश्रमेण श्रमाणि विपाण्डूनि च वक्त्राणि यासां ताः– (women) with their faces emaciated and extremely pale through the langour of enjoyment. Enjoyment is often described as having this effect on ladies.

VERSE 7. तृणाग्रलग्नैः पतद्भिस्तुहिनैः शीतकालः उषसि आक्रन्दति इव The cold season is, as it were, crying in the morning, with

(i. e. having for its tears) the dew-drops adhering. to the ends of grass-blades, falling down. This is a very beautiful poetical fancy (उत्प्रेक्षा). In this season dew falls at night. In the morning dew-drops which had assembled on the blades of grass were observed falling down. This leads the poet to fancy that the cold season is shedding tears through grief. The cause of the grief of the season is explained in the first half of the verse, which may be taken as an example of the poet's powers of imagination and his minute observation of nature. पीनस्तन...खेदः (शीतकालः) (The cold season) who, having resorted to the beautiful (lit. the beauty of) bosom-regions having plump breasts, was pained in consequence of their being pressed (by the lovers of the ladies whose bosoms the season had made his resort). The idea may be explained in the following two ways. The cold season itself was suffering from cold. He, therefore, found in the middle of the beautiful plump breasts of ladies a pleasant cosy place to reside in. But, as ill luck would have it, the breasts of the ladies were pressed by their lovers in close embraces and the poor season who thought he had found a a safe snug place on the breasts was pained on account of the pressure. He therefore began to weep. In this way, we suppose, the grief of the season arose from the actual bodily pain that he had received while the breasts were being pressed. Another way is to suppose that the grief of the season arose from his observing the beautiful breasts placed in such a predicament as that of being pressed by others. He had taken resort with the breasts and he was pained to see his deliate protectors thus troubled. We know that a good man is afflicted to see his protector troubled, though he receives no troubles himself and the same was the case with the season. पीनस्तन-शोभाम्-पीनाः स्तनाः येषु तानि पीनस्तनानि, तादृशानि च उरःस्थलानि च पीनस्तनोरःस्थलानि, तेषां भागाःपीन-भागाः, तेषां शोभा ताम्- (lit.) the beauty of the bosom-regions possessing plump breasts. This, however, is to be understood as meaning " beautiful bosom-regions etc " according to the न्याय quoted in the com. A familiar example of this न्याय is " रुदन्तं कापिञ्जलमश्रौषीत्. " Now here it is not possible to hear Kapinjala as nobody can *hear* a man. A man is not an object to be

heard, he may be seen, though in English we talk of "hearing a man." So this expression is to be understood as "कपिञ्जलस्य रोदनमश्रौषीत्." In the same way winter cannot possibly take 'beauty" for his resort; so we understand the expression as "beautiful bosom-regions." Note that in the expression उरःस्थलभाग one word is superfluous. उरस्थल or उरोभाग would have been quite sufficient. *Both* the words have been thrust in for the sake of metre. *The reading* पीनस्तनोरुस्थलभागशोभाम् is also good. It means पीनाः स्तनाः ऊरुस्थलभागाश्च तेषां शोभा ताम्. This reading gives for the winter as his resort both the breasts and the thighs of women. तत्पीड़न० –तेषां पीडनं तत्पीडनम्, तस्मात् जातः खेदः यस्य सः In the reading of the text तत् refers to उरःस्थलभाग and in the other variant to पीनस्तन and ऊरुस्थलभाग.

VERSE 8. सीमान्तराणि चेतः उत्सुकयन्ति The borders (of fields etc.) make the heart love-sick. For सीमान्त vide note on the word under III–16 *supra*. The other three lines qualify सीमान्तराणि प्रभूतशालि...चितानि filled with the shoots of plenteous *Shâlis*. प्रसवः a flower or blossom; here it must be taken in the sense of 'a shoot or sprout,' because the Shâlis have no flower or blossom. मृगाङ्गनायूथविभूषितानि beautified by herds of female deer. मृगाणामङ्गनाः मृगाङ्गनाः, तासां यूथाः; तैर्विभूषितानि. मनोहर०—(1) मनोहरैः क्रौञ्चैः निनादितानि resounded by the charming *Krounch* birds (2) मनोहराणि क्रौञ्चनिनादितानि येषु तानि possessed of the sweet warblings of herons. This probably refers to the सीमान्तराणि of lakes etc. In the latter of these two ways निनादितानि must be understood as a noun equal to निनादाः according to "नपुंसके भावे क्तः" Pânini III–3–114. This verse is a simple paraphrase of III–6.

VERSE 9. सरांसि पुंसां चेतांसि हरन्ति lakes attract the minds of men. The other lines contain adjectives to सरांसि. प्रफुल्ल०—adorned with full-blown blue lotuses. सोन्माद०—rendered beautiful by intoxicated *Kâdamba* birds. प्रसन्नतोयानि waters of which are limpid or clear. सशैवलानि prssessed of moss. This is a better reading than सुशीतलानि, first because extremely cool lakes have no attraction for men in this season and secondly because शैवालः or moss is generally found associated with lakes. Cf. *Sak.* I 20 and Ku. V–9.

The verse that is printed after this is a clear interpolation. There are two grammatical mistakes in it. We

have printed it in our text simply because we wanted to put before our readers all the verses that are generally found in the published editions of this poem. The reader may also note how third-rate people sometimes put in their own verses in the compositions of great poets with a vain hope that they might pass for those of the poets with whose work they tamper. For some meaning that can be found in this verse vide com.

VERSE 10. (हे) प्रिये प्रियङ्गुः प्रियविप्रयुक्ता विलासिनीव विषाण्डुतां याति—Oh beloved the *Priyangu* creeper becomes very (वि) pale like a young lady separated from her husband. हिमजातशीतैः पाकं व्रजन्ती (प्रियङ्गुः) becoming ripe (lit. going to ripeness) on account of the cold produced by snow. The cold caused by the fall of snow in this season has the effect of ripening the *Priyangu* creeper. *Priyangu* is the creeper known as श्यामालता which, according to the poets' convention, puts forth blossoms when touched by women. Cf. "स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति etc." quoted by Mallinâtha in his commentary on Megh. II-15. मरुद्भिः सततमाधूयमाना (प्रियङ्गुः) always shaken by breezes. The comparison of the creeper turning gray when near its ripeness to a lady becoming pale in the absence of her husband is very beautiful. आधूयमाना present part. passive of धू to shake. Professor Macdonell translates this verse as follows:—

> Then the Priyangu creeper, reaching ripeness,
> Buffeted constantly by chilling breezes,
> Grows, O Beloved, ever pale and paler,
> Like lovely maiden from her lover parted.

VERSE 11. कामशरानुविद्धः जनः परस्पराङ्गव्यतिषङ्गशायी (सन्) शेते—People (i. e. pairs of lovers), being pierced through by the arrow of love, sleep in close mutual embrance (lit. sleep in such a way as to bring their bodies in close contact). कामस्य शरः तेन विद्धः (from विध् to pierce विध्यति). The God of Love or the Indian Cupid is said to be armed with five arrows which together with his bow are made up of flowers. The string of his bow is the line of bees. This is one of the poetical conventions. Cf. "मौर्वी रोलम्बमाला धनुरथ विशिखा कोसुमाः पुष्पकेतोः भिन्नं स्यादस्य बाणैर्युवजनहृदयं स्त्रीकटाक्षैण तद्वत्" S. D. VIII-24. The names of the five arrows of Kâma are as follows:—

"अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पंचैते पंचबाणस्यसायकाः": They are also thus described, "संमोहनोन्मादनौ च शोषणस्तापनस्तथा स्तम्भनश्चेति कामस्य पंचबाणाः प्रकीर्तिताः". In this connection also cf. Ku. III-66 and "धनुः पौष्पं मौर्वी मधुकरमयी चञ्चलदृशां-। दृशां कोणो बाणः सुहृदपि जडात्मा हिनकरः॥ स्वयं चैकोनङ्गः सकलभुवनं व्याकुलयति। क्रियासिद्धिः सत्वे भवति महतां नोपकरणे" Bh. P. 171. परस्पराङ्ग०-परस्परेषामङ्गानि, तेषां व्यतिषङ्गः यस्मिन् कर्मणि तत्परस्पराङ्गव्यतिषङ्गम् (adv.), परस्पराङ्गव्यतिषङ्गं यथा स्यात्था शेते असौ पर...शायी. *It will be noted that either* the word शायी in this compound, or the verb शेते, is superfluous, as one of them is sufficient to give the required sense. The reading ...व्यतिषक्तशायी gives the same meaning as both व्यतिषङ्ग and व्यतिषक्त come from संज् सजति to cling to, with वि and अति, with only this difference that with...व्यतिषक्तशायी we shall have to understand व्यतिषक्त as a noun equal to व्यतिषङ्ग, according to "नपुंसके भावे क्तः," or dissolve the compound as परस्पराङ्गानि व्यतिषक्तानि यस्मिन् कर्माणि etc., admitting the operation of the Vârtika "जातिकालसुखादिभ्यः परा निष्ठा वाच्या" explained under III-21 *supra*. The reading व्यतिरिक्तशायी adopted by so many is bad, as it gives us exactly the meaning which is not wanted. व्यतिरिक्त means 'separated'. Vide Ku. I-31. So व्यतिरिक्तशायी would mean "sleeping apart or separately." To translate व्यतिरिक्त as if it were व्यतिषक्त or व्यतिषङ्ग means not to understand the difference between the two. पुष्पासवा...वक्त्रः (जनः) whose mouths are made fragrant by the odour of the wine of flowers. आसवः (from सु सुनोति सुनुते to press out or extract) आसूयते तद् that which is extracted; hence wine. Cf. "मैरेयमासवः मीधुः" अमरः. Though these three words are given as synonyms for wine, there is a nice distinction between them, which, however, is not followed in their use. Cf. "शीधुस्त्रिभिरसैः पक्वैरपक्वैरासवो भवेत्। मैरेयंधातकी पुष्पगुडधानाम्बुसंहितम्" माधवः. पुष्पासवः wine extracted out of flowers. Wine is known to be so extracted. We may also explain the word as पुष्पैर्युक्तः आसवः Wine mixed with flowers. We know people used to put in flowers in their cups of wine to make it fragrant. Vide V-10 *infra* and notes thereon. आमोदः fragrance. "आमोदो गन्धहर्षयोः." For सुगन्धि vide note under II-18. वक्त्रम् mouth (from वच्, उच्यते अनेन). निश्वासवातैः सुरभीकृताङ्गः (जनः) whose bodies are scented by the breath-winds The breaths of great persons and especially of beautiful ladies are often described as being very fragrant. Cf. "

सुरभिमत्राप्स्यस्तन्मुखोच्छ्वासगन्धं तव रतिमभविष्यत्पुण्डरीके किमस्मिन्" Vikra. IV: "सौरभ्यमीप्सुरवि ते मुखमारुतस्य" Raghu. V-69.

VERSE 12. नवयौवनानामङ्गनानां निर्दयं रतोपभोगः संसूच्यते—The enjoyment in sexual intercourse, in a cruel manner, of women in the prime of their youth, is plainly (सम्) indicated. The first two lines give us the marks which indicate such enjoyment. सव्रणदन्तचिह्नैः दन्तच्छदैः by (their) lower lips possessing marks of teeth together with wounds (made thereby). The fact that lovers used to inflict small wounds on the lower-lips of their beloveds with their teeth in kissing is already referred to. The compound सव्रणदन्तचिह्नैः though belonging to a kind of which the poet was very fond, viz., सहार्थी बहुव्रीहि, is not very happy. We have to suppose that on the lips were marks of teeth *as well as* wounds, i. e. some marks which cannot be called wounds. The reading दन्तविघातचिह्नैः is plainer and means "the marks of the wounds of teeth." दन्तच्छदः a lip (that which covers the teeth). पाण्यग्रक्षतालेखैः स्तनैः by (their) breasts possessing scratches made by the nails (lit. the ends of the hands) (of their lovers). Lovers, it appears, did not rest satisfied with inflicting wounds on the lips of their mistresses with their teeth, but they also imprinted their nails on the various parts of the bodies of their beloveds in enjoying them. The description of these marks of nails has given Sanskrit erotic poetry some of its very beautiful verses. The following line gives the parts of the body whereon only a lover has to imprint his nail-marks. "कण्ठकुक्षिकुचपार्श्वभुजोरःश्रोणिसक्थिषु नखास्पदमाहुः।" रतिरहस्य quoted by Mallinâtha on "वामश्चास्याः करुहपदैर्मुच्यमानो मदीयैः" Megh. II-33. For the idea of the verse cf. "नखक्षत मुरःस्थलेऽधरतले रदस्य व्रणं। च्युता बकुल मालिका विगलिता च मुक्तावली॥ रतान्तसमये मया सकलमेतदालोकितं। स्मृतिः क च रतिः क च क्व च तवालि शिक्षा-विधिः" *Subhâ.* p. 343-15.

VERSE 13. This and the following four verses describe the actions of ladies in the morning—actions which follow as a consequence of their enjoyment by their lovers at night. In these the poet is very realistic and displays his minute powers of observation. काचिदर्पणयुक्तहस्ता बाला वदनारविन्दं विभूषयति Some young lady with a mirror in hand decorates her lotus-like face. This is exactly what women

do in the morning even now. दर्पणः a mirror (दर्पयति असौ which makes one proud when one sees one's beauty in it). विलोल...चिकुरम्—विलोलाःचिकुराः यस्य तद्, the hair of which (face) are dishevelled (on account of the enjoyment at night). The reading बालानपेषु वनिता for बाला विलोलचिकुरम् is also good, though the beauty of the expression विलोलचिकुरं is lost. It tells us that the woman is beautifying her face in the young rays of the sun. This also women do in the morning in this season. प्रियतमेन निपीतसारं दन्ताग्रभिन्नं दन्तच्छदमवकृष्य (तं) निरीक्षते च—And pulling her lower lip the essence of which has been drunk by her lover and which is wounded by the ends of his teeth is observing (it). This description is very vivid. We, as it were, see before us a woman standing with a mirror in hand, with her hair dishevelled, pulling out her lip and looking at it. This with the following verse would be excellent examples of what is known as a स्वभावोक्ति figure.

VERSE 14. अन्या मृदुसूर्यकराभितप्ता निद्रां प्रयाति Another lady warmed by the gentle rays of the (morning) sun goes to sleep. The other words qualify अन्या. प्रकाम...देहा with her body languid through the fatigue of excessive enjoyment. रात्रिप्रजागर...पद्मा with her lotus-like eyes extremely red on account of wakefulness at night. शय्यान्त...पाशा—with the braid of her hair disordered on account of its being tossed about on the borders of the bed. शय्यान्तदेश—The word देश is superfluous. It has no meaning. शय्यान्तदेश = शय्यान्त the border of the bed. लुलित (*adj*) shaken or tossed about. आकुल (*adj*) dishevelled or disordered. केशपाशः vide note on the word under II-21 *supra*. This description too is very vivid. A beautiful woman with her body languid through enjoyment at night, with her eyes red on account of her wakefulness and her hair disordered, going to sleep when touched by the gentle rays of the morning sun, would form quite an enchanting object for the brush of a painter as she has for the pen of our poet.

VERSE 15. अपरास्तरुण्यः केशरचनां कुर्वन्ति—Other youthful women are arranging their hair (i. e. tying them into a braid as women do in the morning). पीनोन्नत...यष्टयः (*adj.* to तरुण्यः) whose slender bodies (गात्रयष्टि) are bent down by the weight of their plump and prominent breasts. Women are some-

times described as bending down under the weight of their swelling breasts. Cf. "स्तोकनम्रा स्तनाभ्याम्" Megh. II- 19: कुचभारनमिता न योषितः" Bh. III-27. घननील...अन्ताः (1) घनाः नीलाश्च शिरोहाणामन्ताः यासां ताः (तरुण्यः) the ends of whose hair are dense and dark. (2) घनाः इव नीलाः शिरोरुहान्ताः यासां ताः the ends of whose hair are as dark as clouds. Possessing jet-black hair is considered in India as a sign of feminine beauty and the hair are often compared to the black bees, though in the west golden hair are admired. परिभुक्तमनोज्ञगन्धं निर्माल्यदाम मूर्ध्नोपनीय having removed from their head the flowerless garland, the sweet scent of which had been enjoyed (at night). The garlands of fragrant flowers which the ladies had worn on their heads at night had all their flowers dropped down in the enjoyments of night and all their fragrance gone. So it was necessary to remove them from the head before the arrangement of hair is taken in hand. निर्माल्यदाम–निर्गतानि माल्यानि यस्मात् तन्निर्माल्यम्; निर्माल्यं च तद्दाम च निर्माल्यदाम. माल्यम् a flower दामन् (n) a garland. परिभुक्त०–परिभुक्तः मनोज्ञगन्धः यस्य तत्. The reading परिमुक्त...गन्धम्–परिमुक्तः मनोज्ञगन्धः येन तत्—"which has given up its sweet scent" is also good and expresses the same idea.

VERSE 16. नखक्षताङ्गी अन्या कूर्पासकं परिदधाति–Another lady with her limbs scratched by the nails (of her lover) is putting on a bodice. कूर्पासकः or कुर्पासकः is the bodice or चोळी in Marâthi. व्यालम्बि...अक्षी–व्यालम्बिनः नीव्यां लुलिताश्च ये अलकाः तैः कृश्चिते आक्षिणी यस्याः साः whose eyes were contracted on account of her hair that were hanging and that rolled on the knot of the garment round her waist. नीविः or नीवी (f) (नितरां इन्वति that which pleases the lover most) is a garment worn round the waist of a lady or more properly the ends of the cloth tied into a knot in front. "नीवी स्त्रीकटीवस्त्रबन्धने" हैमः. कुंचित (past. part. from कुंच कोचति or कुंचति) contracted. The use of this adjective shows the poet's very minute observation of ladies while engaged in putting on their bodice. What women generally do when putting on their bodice is to allow their hair to hang in front of them from above their head, instead of allowing them to hang on the back. If the hair hung on the back, they would be an impediment in the way of the free movements of the hands at the back while putting

on the bodice. The hair being very long hung on to the waist-garment from the head, with the result that the vision of the eyes was obstructed and consequently they were contracted. This idea is expressed by the adjective used. The reading व्यालम्बिनीललिनालकंकुञ्चिनाक्षी is thus explained: व्यालम्बिनः नीलाः ललिनाश्च ये अलकाः तैः कुञ्चिते अक्षिणी यस्याः सा—whose eyes were contracted on account of her hair that were hanging, dark-coloured and beautiful. With this reading we have to suppose that the hair which were dishevelled hung on the eyes with the result that they were contracted. प्रियेण परिभुक्तं गात्रमवेक्ष्य हर्षान्विता *possessed of joy* on seeing her person enjoyed by her lover. *The lady* was glad at heart at the idea that her youth was not running to waste. विचरिता-शोभा—who had made her lower lip charmingly beautiful (lit. who had arranged *the* pleasing beauty of her lower lip). In the morning the lady painted her lower lip with saffron or *Alaktaka* in order probably to conceal the wounds received from her lover during the night. The reading रक्तांशुकं परिदधाति नवं नताङ्गी means " A lady with her person bending down wears a new red garment," and is not good. The word नताङ्गी has no propriety here and the force of रक्तांशुकम् is not clear.

VERSE 17. अन्याः सुशोभाः प्रमदाः अभ्यंजनं विदधति Other young women of excellent beauty are besmearing their bodies (with oil etc.). अभ्यञ्जनम् (अञ्ज् अनक्ति) is "anointing the body with fragrant oil or any other unctuous substance" with a view to bathe afterwards. When one is fatigued in body, a bath after rubbiug the body with oil gives great relief. The ladies were following this same course. चिरं सुरतकेलिपरिश्रमेण स्वेदं गताः (प्रमदाः) who were perspiring on account of the exhaution caused by the sports of enjoyment for a long time. The description of perspiration caused by enjoyment is often met with. Cf. " सुरतश्रमसंभृतो मुखे ध्रियते स्वेदलवोद्गमोपि ते" *Raghu.* VIII-51. The reading खेदं गताः means simply " fatigued ". केलिः sport or play. Cf. " कालिंद्याः पुलिनेषु केलिकुपिताम् " V. I-2. संहृष्यमाण... अन्ताः (*adj.* to प्रमदाः). This may be explained in three ways : (1) उरवश्च ते पयोधराश्च उरुपयोधराः, तेषामन्ताः उरुपयोधरान्ताः; संहृष्यमाणाः पुलकाः येषु ते संहृष्यमाणपुलकाः ; ईदृशाः उरुपयोधरान्ताः यासां ताः— Whose plump breasts were horripilated or thrilled (with joy). The ladies experienced a thrill of joy when they

thought of their enjoyments at night. संहृष् to bristle or stand on end (as hair). पुलकः erection or bristling of the hairs of the body, a thrill (of joy or fear ;) horripilation. Cf. "पुलकः पुनः। रोमाञ्चकण्टकौ रोमविक्रिया रोमहर्षणम्।" हैमः. Though पुलकः literally means the standing on end of the *hairs* of the body, yet the thrilling sensation, or the sensation known in Marâthi as अंगावर कांटा येणें, is experienced through the whole of the body, even by those parts which possess no visible hair. The cause of this is that though no hair are visible on those parts, yet the skin does possess minute pores which, as it were, stand on end through the sensation. Hence the adjective संहृष्यमाणपुलक is appropriate to पयोधरान्ताः. उरु (*adj*) means wide, spacious ; hence plump, fat. पयोधरान्ताः— it is better to take अन्त without any meaning here. The word literally means " the regions of the breasts." (2 संहृष्यमाणपुलकाः ऊरवः पयोधरान्ताश्च यासां ताः whose breasts and thighs were horripilated. ऊरुः (*m*) the thigh. (3) Take अन्त in the sense of " lovely or handsome ". संहृष्यमाणपुलकैः उरुपयोधरैः or ऊरुभिः पयोधरैश्च अन्ताः charming or lovely on account of their plump breasts that were horripilated, or on account of their breasts and thighs that were horripilated. For this meaning of अन्त cf. "अन्ताः रम्याः। 'मृताववसिते रम्ये समाप्तावन्त इष्यते ' इति शब्दार्णवे " Mallinâtha on दन्तोज्वलासु विमलोपलमेखलान्ताः" S'i. IV–40, and also on Megh. I–23. The reading संपीड्यमानविपुलोरुपयोधरान्ताः appears to be better because it is more in conformity with what precedes. It means "whose breasts and large thighs are being pained i e. are ailing" (owing to enjoyments at night). प्रशिथिलीकृतगात्रयष्टयः whose tender bodies were very much (प्र) relaxed. This also was *due to* the same cause. For गात्रयष्टि vide note on the word under III–1 *supra*,

VERSE 18. This verse contains the usual benediction in the changed form already noted in the last verse of the last canto. The first line is repeated from II–28 with the mere change of a word. योषित् a woman. हिमयुक्तः एषः कालः वः सुखं प्रदिशतु may this season which is accompanied by snow (i. e. in which snow falls) grant you happiness. Note that no Sandhi has taken place in एषः सुखम् where the Visarga ought to have been dropped. If the Visarga be dropped the metre would suffer. This is a defect in poetry techni-

cally known as सन्धिविश्लेषत्वम् (vide S. D. VII p. 382). Such cases are sometimes defended on the ground that Sandhi is optional in a sentence (cf. "संहितैकपदे नित्या नित्या धातूपसर्गयोः। नित्या समासे वाक्ये तु सा विवक्षामपेक्षते" *Koumudi*) though a rhetorician would not admit such excuse, but stamp the poem as दुष्ट or defective. For a famous example of this defect cf. "धिक् तां च तं च मदनं च इमां च मां च" Bh. II-2. The reading "उपदिशतु सुखं वः काल एषोनिरम्यः" would be better from this point of view. परिणत...सीमा (*adj* to कालः) wherein the village-frontiers are crowded with (व्याकुल) plenteous ripened *Shâli* crops. Both...ग्रामसीमा and...ग्रामसीमः are good. In the former the last word is सीमन् (*n*) and in the latter सीमा (*f*). The Bahuvrîhi compound has occasioned the change in the declension. विनिपतिततुषारः in which snow has fallen. Cf. प्रपतत्तुषारः verse 1 *supra* and mark the change. क्रौंचमालापरीतः surrounded by rows of *Krauncha* birds. Vide verse 8[3] *supra* and V-1[2] *infra*. The reading क्रौञ्चनादोपगीतः means "extolled by the notes of *Krauncha* birds" and is not so good.

CANTO V. THE COLD SEASON.

This canto describes the season known as शिशिर or the Cold Season which extends over the months of Mâgha and Phâlguna, roughly corresponding to the period from the middle of January to the middle of March. The word शिशिर comes from शश् to move fast (प्लुतगतौ) and is generally explained as शशन्ति धावन्ति यस्मिन् पथिकाः i. e. the season in which travellers move fast. This season is fit for travels because the absence of rain and the hot sun makes the journey pleasant.

VERSE 1. (हे) वरोरु शिशिराह्वयं कालं शृणु O beloved with beautiful thighs! hear (the description of) the season by name *Shishira*. वरोरु voc of वरोरूः (वरौ ऊरू यस्याः सा) whose thighs

are excellent or beautiful. The word ऊरु at the end of feminine compounds becomes ऊरू when the first member of the compound is an उपमान or a standard of comparison e. g. रम्भोरूः, करभोरूः etc. Cf. "उरूत्तरपदादौपम्ये" Pâṇini IV-1-69. This rule is also applied to cases where the word ऊरु is preceded not by a standard of comparison but by words like संहित, शफ लक्षण वाम etc, including, पीवर, वर etc e. g. सहितोरूः, शफोरूः etc. Cf. "संहितशफलक्षणवामादेश्च" *ibid* IV-I-70. शिशिरः आह्वयः यस्य तं शिशिराह्वयम् whose name is *Shishira*. आह्वयः a name or appellation. The word is derived from ह्वे to call and या to go and is thus explained: आह्वयन्ति आह्वाः (those who call); तैर्यायते or प्राप्यते स आह्वयः. The other lines contain adjectives of कालम्. प्ररूढ...क्षितिम् In which the earth is covered with collections (चय) of grown-up *Shâli* (stalks) and sugar-canes. इक्षुः (from इष् to desire, इष्यते असौ माधुर्यात्) sugar-cane. क्वचित्स्थित... राजितम् rendered beautiful by the notes of *Krauncha* birds seated here and there. The description of *Shâli* and *Krauncha* birds appears to be a common feature of this and the last two seasons. प्रकामकामम् प्रकामःकामः यस्मिन् तम् in which the passion of love is excessive. This probably gives the reason why the season is प्रमदाजनप्रियम् dear to ladies. प्रमदाजन ladies taken collectively. Vide note on अतिथिजन under II—22 *supra*. The reading प्ररूढशाल्यंशुचयैर्मनोहरम् adopted by N., is to be explained as "attractive on account of the collections of rays (अंशु) of grown-up *Shâlis*." This is not so good as the one in the text which gives us one more characteristic of this season viz. the sugar-cane.

VERSE 2. This and the following two verses tell us which objects are desired by people in this season and which depricated. With these by way of contrast compare I-2-3-4. अत्र काले सयौवनाः अबलाः जनस्य सेव्यतां यान्ति In this season youthful women become enjoyable by men. For the wording of the line cf. I-14. The other lines contain objects which along with young ladies, become enjoyable by men. अबलाः women; the so-called *weaker* sex. निरुद्ध...उदरम् the interior of a house the windows of which are shut. This was done by people to protect themselves against cold and wind. This adjective shows that the practice of shutting all the windows of a room and allow it to be charged with deadly vapours

coming from its inmates, which is observable among some people in modern times, was as old as Kâlidâs. निरुद्ध closed or shut (from रुध्—रुणद्धि with नि). वातायनम् (वात + अयनम्) ईयते अनेन अयनम् a way; वातस्य अयनम् the way of wind. वातायनम् a window is so called because the wind moves through it. मन्दिरम् (मन्द्यते सुप्यते अत्र) a house. हुताशनः fire (हुतं अशनं यस्य whose food is what is sacrificed). भानुमती गभस्तयः the rays of the rayed one i. e. the sun. गभस्तिः (a ray) is thus explained गम्यत इति यः ज्ञेयवर्गः । तं बभस्ति दीपयति. भानुमत् (*m*) the sun—one who is possessed of rays. भानुः means both (1) a ray and (2) the sun (from भा to shine). गुरूणि वासांसि heavy garments. A house with windows shut, fire, rays of the sun and heavy garments are all desired on account of the cold of the season.

VERSE 3. This verse gives a list of objects not required. साम्प्रतं जनस्य चित्तं न रमयन्ति do not at present gladden the mind of people. The other lines give the objects which do not please men. चन्द्रमरीचिशीतलं चन्दनम् sandal cool on account of (exposure to) the beams of the moon. The rays of the moon are always described as being cool and here sandal is said to become cool by their contact. Vide 42 *infra*. शरदिन्दुसुन्दरं हर्म्यपृष्ठम् the terrace of a mansion (appearing) beautiful on account of the autumnal moon. शरदिन्दुन्, सुंदरम्. It is, of course, physically impossible to have a mansion illumined by the *autumnal* moon in *Shishira*. So one might say that there is no propriety, or one may even go further and say it involves an absurdity, in saying that a palace rendered beautiful by the *autumnal* moon does not please men *in the Cold Season*. This objection is to be refuted by saying that शरदिन्दु is to be understood here, not in the sense of "autumnal moon" strictly, but by लक्षणा in the sense of "the bright and lovely moon" as it appears in autumn; for the strict literal sense would not do here. If we explain शरदिन्दुसुन्दरम् as शरदिन्दुवत् सुन्दरम्, beautiful like the autumnal moon, the difficulty referred to above does not arise. But this is not a good way of explaining the word. First, because there is no striking resemblance between the moon and the terrace of a palace and secondly, because what the author wants to say is that men in this season do not enjoy themselves on the terraces of palaces illumined by the moon, as the cold is not pleasant. सान्द्रतुषारशीतलाः वायवः

breezes (rendered) cool on account of the abundant snow or dew. सान्द्र (*adj*) thick. Dew or snow falls in this season, but breezes rendered cool by their contact are not prized. It should be noted that this verse also gives us by the omission of the negative particle the things which give delight to men in summer. Thus चन्द्रमरीचिशीतलं चन्दनम् etc. are pleasant things in the hot season.

VERSE 4. रात्रयः जनस्य सेव्याः न भवन्ति Nights do not become enjoyable by men. The other lines contain adjectives of रात्रयः. The genitive जनस्य is used according to "कृत्यानां कर्तरि वा" *Pâṇini* II-3-71, which means that in the case of potential passive participles the agent of the action is put in the Genetive or Instrumental case. तुषार...शीतलाः (nights) cool on account of the falling of large quantities of dew or snow. संघातः a collection. शशाङ्कभाभिः पुनः शिशिरीकृताः rendered cool again i. e. cooler by the splendours of the moon. भाः lustre or splendour. विपाण्डु...भूषणाः possessed of beautiful ornaments in the form of a cluster of pale stars. The stars were pale on account of the presence of the moon in the sky. It may, however, be doubted whether any stars, pale or otherwise, are ever observed in the sky when the full moon shines therein.

VERSE 5. उत्सुकाः स्त्रियः शय्यागृहं विशन्ति–Women longing or eager (through love) enter the bed-chamber. प्रकामवासितम् (*adj* to शय्यागृहम्) exceedingly (प्रकाम) scented by the smoke of the black *Aguru*. प्रकामं यथा स्यात्तथा कालागुरुधूपेन वासितम्. गृहीत...स्रजः (*adj* to स्त्रियः) who have taken (in their hands) *Tâmbula*, ointments and garlands. ताम्बूलम् (विडा in Marâthi) is the preparation of the leaves of piper-betel together with the areca-nut, catachu, chunam and spices, which is usually chewed after meals. विलेपनम् ointment. स्रज् a garland. पुष्पासवपङ्कजाः (to *adj* स्त्रियः) whose lotus-like mouths are made fragrant by the wine of flowers. In the reading सुखासव...,सुख is to be taken as an adjective and means "pleasant" (सुखयतीति सुखः).

VERSE 6. समदाः स्त्रियः भर्तॄन् सुरताभिलाषिणः निरीक्ष्य अपराधान् विसस्मरुः–Women, full of intoxication (caused by wine), forgot the offences (of their husbands), seeing them (i. e. their husbands) longing for sexual pleasure. Lovers had offended

their mistresses and been many a time rebuked by them. The ladies had probably determined never to relent. But when they saw their husbands, trembling and eager for sexual pleasure, they forgot their faults and satisfied their desires, being themselves under the influence of wine. कृतापराधान् vide II–11 *supra* where the same idea is expressed. The difference between II–11 and this verse is that in the former the reason why the ladies forgave their husbands is the fact that they were frightened by clouds and lightning, while here they did so because they were under the influence of wine. बहुशः तर्जितान् अपि though repeatedly scolded. The force of अपि is this: In former times the husbands had offended the ladies and the ladies had reprimanded them soundly. It was, therefore, natural that the husbands should expect no mercy from them if fresh cause of complaint arose. That cause, however, did arise and husbands again stood before their wives begging for pleasures of love. Under these circumstances the ladies would not have forgiven their husbands, but they were under the influence of wine and their anger vanished in the intoxication produced. So the men achieved their end after all. सवेपथून् possessed of tremour. साध्वस...चेतसः who had lost their hearts i.e. become confused in mind through dread (of their wives). विसस्मरुः 3rd person plu. perfect tense of स्मृ with वि to forget. For a similar idea cf. कारणोत्पन्नकोपोऽपि सांप्रतं प्रमदाजनः । निशी शीतापदेशेन गाढमालिङ्गति प्रियम्" *Subhā*. p. 313–2.

VERSE 7. नवयौवनाः स्त्रियः क्षपावसाने मन्दं भ्रमन्ति Women in the prime of their youth move about slowly at the close of night. श्रमखेदितोरवः whose thighs were fatigued on account of the exhaustion (of pleasure). This gives the reason for the slow movement of ladies in the morning. This reading is better than श्रमखेदितोरसः "whose bosoms pained through fatigue" because it accounts more adequately for the fact of their walking slowly in the morning. प्रकामकामाभिः युवाभिः दीर्घासु निशासु सुनिर्दयं चिरमभिरामिताः (*adj* to स्त्रियः) mercilessly enjoyed for a long time by intensely passionate, young men during long nights. It is a well-known fact that in the cold season nights are longer than days. This fact is poetically thus explained: "अम्बरमेव रमण्यै यामिन्यै वासरः प्रेयान् । अधिकं ददौ निजाङ्गादथ संकुचितः स्वयं तस्थौ" *Subhā* p. 361–9.

VERSE 8. Here women decorating their persons are looked upon as decorating the season, as it were. The particular arrangement of garments necessitated by the exigencies of the season is looked upon as the dressing up of the season itself. स्त्रियः निवेशितान्तःकुसुमैः शिरोरुहैः हिमागमं विभूषयन्तीव- Women, as it were, adorn the approach of frost by means of their hair interlaced with flowers (lit. with flowers entered in their interior). It would indeed be the decoration of the season if women take flowers which bloom in the season and decorate their beautiful hair therewith. निवेशितानि अन्तः कुसुमानि यैषां तैः. This is an irregular compound. It would have been better if we had अन्तर्निवेशितकुसुमैः. मनोज्ञ...स्तनाः (*adj*, to स्त्रियः) whose breasts are tightly tied by their charming bodices. The ladies wore their bodices so tightly as to press their bosoms because of the cold of the season. सराग...रवः whose thighs are prettily (वि) adorned with (i. e. dressed in) coloured silken garments. The reading कौशेयविभूषितोरवः is better than कौशेयकभूषितोरसः, as the dressing up of the breasts is already referred to in the first line. सराग coloured; red. कौशेयम् a silken cloth "कोशेयं कृमिकोशोत्थम्" अमरः.

VERTE 9. कामिनः शीतं परिभूय स्वपन्ति Lovers defy the cold and sleep. The adjective which qualifies कामिनः supplies the poetic reason which enables them to defy cold. विलासिनीभिः पयोधरैः परिपीडितोरसः (कामिनः) Whose chests are pressed hard (परि) by sportive women with their breasts. विलासिनीभिः is कर्तरि तृतीया, while पयोधरैः is करणे तृतीया. The idea is that lovers while sleeping in the close embrace of their beloveds possessing prominent breasts did not mind the cold at all. कुङ्कुमरागपिञ्जरैः (पयोधरैः) rendered reddish-yellow on account of the *Kunkuma* or saffron (with which they were besmeared). पिञ्जर reddish-yellow. The breasts were originally of a yellowish white colour the ladies being beautiful, and when they were besmeared with saffron they presented a reddish-yellow appearance. सुखोपसेव्यैः नवयौवनोन्नतैः (पयोधरैः) which were fit to be enjoyed at pleasure and were prominent on account of the prime of youth. This also accounts for परिपीडितोरसः. The reading नवयौवनोष्मभिः is also good. The idea of the breasts of young women possessing warmth is

sometimes met with in literature. Cf. " इदमयुक्तमहो महदेव यद्धरननोः स्मरयत्यनिलोऽन्यदा । स्तनसयौवनसोष्मपयोधरान्सतुहिनस्तु हिनस्तु वियोगिनः " Si. VI–56 ; " शिशिरमासमपास्य गुणोऽस्य नः क इव शीतहरस्य कुचोष्मणः । इति धियास्तरुषः परिरेभिरे घनमनो नमनोऽनुमनान्प्रियाः " *ibid* 65. Also vide the following verse which gives the various objects with the help of which romantic people overcome cold in this season " पीनोत्तंगपयोधराः परिलसत्संपूर्णचन्द्राननाः कान्ता नैव गृहे गृहे न च दृढं जात्यं न काश्मीरजम् । ताम्बूलं न च तूलिका न च पटी तैलं न गन्धाविलं सर्वा गोधूनपाचिता न वटकाः शीतं कथं गम्यते " *Subhā*. p. 363–14.

VERSE 10. This gives a description of a nocturnal drinking bout. हृष्टाः स्त्रियः कामिभिः सह निशासु उत्तमं मद्यं पिबन्ति Overjoyed women drink in company with their lovers at nights excellent wine. All other words in the verse are adjectives of मद्यम्. मदनीयम् intoxicating (मदयति तत्). मनोहरम् attracting the mind. To a drunkard the sight of the cup of wine is said to be very attractive indeed ! कामरतिप्रबोधकम् stimulating the passion of sexual enjoyment. सुगन्धि...त्पलम् (*adj* to मद्यम्) the lotuses in which are made to shake by their fragrant breaths. It appears these gallants of olden times who used to drink with their wives put in some such things as fragrant flowers or lotuses in their cups of wine ; vide for this " पातुमाहितरतीन्यभिलेषुस्सर्धयन्त्यधुनरुक्तरसानि । सस्मितानि वदनानि वधूनां सोत्पलानि च मधूनि युवानः " Kir. IX–51. "भ्रूविलाससुभगानुकर्तुं विभ्रमानिव वधूनयनानाम् । आददे मृदुविलोलपलाशैरुत्पलैश्चषकवीचिषु कम्पः " *ibid* 56.

VERSE 11. This and the following verses describe women as they appeared after their enjoyments at night. एका योषित्प्रभाते शयनगेहाद् व्रजति In the morning one women is proceeding from (her) bed-chamber. वस्त्रमाकर्षयन्ती drawing or arranging her garment (which had become disorderd during the night). The reading " व्रजति शयनवासाद्वासमन्यद्वसन्ती " is to be explained : हसन्ती शयनवासाद् अन्यद् वासं व्रजति–She proceeds from the bed-chamber to another apartment, smiling. This is a good reading except for one grammatical inaccuracy involved in it. वासः ' a house ' is masculine while in अन्यद् वासम् it is made neuter. प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहम् looking at her person enjoyed by her lover. This was what the woman did when she got up in the morning.

अपगतमदरागा whose redness caused by intoxication is gone. Wine had brought on redness over the body especially over the cheeks. When the effect of wine was gone this redness too dis-appeared. पत्युरालिङ्गनेन कृतनिबिडकुचाग्रा the nipples of whose breasts were made thick or tightened (i. e. compressed in) by the embrace of her lover. The reading कृतविनतकुचाग्रा expresses the idea of the nipples being compressed or bent down by the lover's embrace better than कृतनिबिड°. Note that there is एकदेशी अन्वय in आलिङ्गनेन कृत°. Also mark that the word कृत in कृतनिबिड° is superfluous.

VERSE 12. अन्या चारुशोभा कामिनी उषसि शयनं त्यजति Another young lady of charming beauty leaves her bed early in the morning. उषस् (*n*) the early part of the morning (ओषति अन्धकारम् which chases away darkness). अगुरुसुरुभिधूपामोदितं केशपाशं वहन्ती wearing a braid of hair that was perfumed with the fragrant incense of *Aguru*. अगुरुः (*m.* and *n.*) the fragrant aloe wood and tree (न गुरुर्यस्मात् probably referring to the height of the tree). गलितकुसुममालं कुञ्चिताग्रम् (adjectives to केशपाशम्) from which the garland of flowers had dropped and the ends of which were curled. It should be noted that the three adjectives of केशपाशम् are significant and refer to three different conditions of the hair. कुञ्चिताग्रम् refers to the natural condition of the hair. They naturally had curls. अगुरु...धूपितम् refers to the condition of the hair when the lady entered her bed-chamber. Before going to her sleeping apartment at night the lady had scented her hair with the incense of sandal. गलित...मालम् refers to the condition of the hair in the morning. The lady had decked her hair with a garland of flowers at night. But during the night the garland had dropped down. So in the morning the केशपाश was गलित°. गुरुनितम्बा निम्ननाभिः सुमध्या (adjectives to कामिनी) with large buttocks, a deep naval and a beautiful waist. All these are characteristics of feminine beauty. Cf Megh II-19. The reading 'निम्नमध्यावसाना' is not good as it gives no good sense. It means "the border or end of whose waist is deep". It may be equal to 'having a thin waist', but the word अवसान has no meaning. Moreover निम्न is more often used with नाभि. The poet has actually used the expression निम्ननाभिः in the verse from Megh. referred to above. निम्नमध्यावसन्ना means "distressed on account

of her thin or slender waist". Note that in 'सुमध्या उषसि, no Sandhi has taken place. Vide com. on this point and notes on IV-18⁴ *supra*.

VERSE 13. The words in the instrumental case in this verse might perhaps cause some confusion as in their construction दूरान्वय is involved. They are used in the sense of उपलक्षण or to indicate the existence of a particular state or condition (cf. " इत्थंभूतलक्षणे " Pāṇini II-3-21) and should be translated as " characterised or distinguished by." Construe: कनककमलकान्तैः सद्य एवाम्बुधौतैः वदनबिम्बैः (उपलक्षिताः), श्रवणनटनिषक्तैः पाटलोपान्तनेत्रैः (उपलक्षिताः), अंससंसक्तकेशैः (च) (उपलक्षिताः) योषितः अद्य उषसि गृहमध्ये श्रियः इव संस्थिताः. The adjective कनककमलकान्तैः is not construed with °नेत्रैः as eyes are never described as yellow, but the colour of a woman's skin is often described to be like that of gold. अम्बुधौतैः can be construed with °नेत्रैः, but is taken with वदनबिम्बैः as the whole face and not merely eyes are washed in the morning. अद्य उषसि योषितः गृहमध्ये श्रियः इव संस्थिताः In this season women sit in their house in the morning like so many goddesses of beauty. गृहमध्ये = गृहे. मध्ये has no special meaning here. संस्थिता does not refer to any posture such as sitting but just means " stay or are seen or appear." श्रियः इव—No special common property wherein women resemble the Goddess of beauty is mentioned. We must understand a general resemblance consisting in such qualities as beauty, inspiring presence etc. between the two. Women moving about in the house in the morning, with beautiful faces and attractive eyes and dishevelled hair appeared charming and hence are compared to श्रियः. कनककमलकान्तैः beautiful like golden lotuses. सद्य एवाम्बुधौतैः only just washed with water. These qualify वदनबिम्बैः. वदनबिम्बैः (उपलक्षिताः) characterised by round faces. अंससंसक्तकेशैः with their hair adhering to their shoulders. This probably refers to women before they have arranged their hair into a braid. पाटलोपान्तनेत्रैः—पाटलः उपान्तः येषां तानि, तानि च नेत्राणि च—with eyes the corners of which are red. पाटल (*adj*) red. उपान्तः the corner or the angle of the eye. श्रवणनटनिषक्तैः (*adj* to °नेत्रैः) adhering to or reaching as far as the sloping eyes. For श्रवणनट vide note on श्रोणीनट under II-18 *supra*. संसक्त or निषक्त past. pass. part. from सञ्ज् सजति to adhere or cling to, with सम् and नि respectively. Having the corners red is a sign of the beauty of women's eye. Eyes are also

described as being so large as to touch the ears. Sanskrit poets are notorious for their exaggerations. In the description of women, as in many other cases, they indulge in the most astounding, hyperbolical fancies. Thus the breasts of women are described to be as large as water-pitchers (कुम्भस्तनी). This, however, is a very mild description. Sometimes the breasts, in their eyes, grow larger, as large as are sufficient for the space of both hands extended (व्यामग्राह्यस्तनी), nay, even as large as a mountain. Similarly the possession of wide eyes is, according to them, a sign of feminine beauty. But when they come to describe them they do not rest content by endowing their ideal of beauty with wide eyes merely, but they force upon her eyes so large as to easily extend as far as the ears, thus making her in the eyes of poor ordinary readers who are not initiated into the poetical canons of propriety and naturalness a type of veritable ogre. For a person who has drunk deep into Sanskrit literature these hyperbolical descriptions do not appear as ridiculous as they, we fancy, would appear to a person, who comes to read Sanskrit anew. A student should get accustomed to these which, we trust, would be enjoyable by him as he goes on. For the description of eyes having red corners and reaching the ears compare among many others the following: " विकुञ्चितभ्रलतमाहितेन तया विलोचने निर्यगुपान्तलोहिते Ku. V-14; 'दृशौ किमस्याश्चपलस्वभावे न दूरमाक्रम्य मिथो मिलेताम्। न चेत्कृतः स्यादनयोः प्रयाणे विघ्नः श्रवःकूपनिपातभीत्या" N. VII-34;"कामं कर्णान्त विश्रान्ते विशाले तस्य लोचने "Raghu. IV-13;" श्रुतिलङ्घनभीरुमानयोर्मलिनाभ्यन्तरयोरधीरयोः। स्मृतिनापकरत्वमेतयोरुचिते लोचनयोर्मृगीदृशः " *Subhd* p. 272-92.

VERSE 14. अन्यास्तरुण्यः नैशं सुरतसमयवेषमाशु प्रहाय दिवसयोग्यं वेषं दधति Other youthful women having quickly put off the dress fit for the night and (worn) at the time of enjoyment, put on the dress fit for the day. नैशम् fit for निशा or night. आशु quickly. प्रहाय indeclinable from हा with प्र to abandon. पृथु...आर्ताः (*adj* to तरुण्यः) distressed by the weight of their large buttocks. किंचिदा...मध्याः whose waists were a little bent down. This is not a happy expression. The women's waists are not described as नम्र or bent down. Waists are generally described as being thin or slender. What the poet means is, however, pretty clear. The women

themselves were a little bent down in their waists, some what like स्तोकनम्रा स्तनाभ्याम् Megh. II. 19. स्तनभर...व्रजन्त्यः moving slowly through fatigue caused by the weight of their breasts. Ladies walking slowly are often described as doing so on account of the weight of their breasts or buttocks. Cf " श्रोणीभाराद्वलसगमना " Megh. II-19; " यातं यत्त्व नितम्बयोर्गुरुतया मन्दं विलासादिव " *S'ak* II-2; " साक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयम् " S. D. X. p. 552.

VERSE 15. तरुण्यः सवितुरुदयकाले आननानि भूषयन्ति youthful women decorate their faces at the time of sun-rise. The other lines qualify तरुण्यः. नखपदचिह्नभागान् स्तनाग्रान् वीक्षमाणाः looking at the nipples of their breasts, having their parts covered with mark (scratches) of nails. It would have been better if we had merely स्तनान् instead of स्तनाग्रान् for obvious reasons. पदम् a mark or an impression. दन्तभिन्नमधरकिसल याग्रं स्पृशन्त्यः touching the end of their sprout-like lower lips cut by the teeth (of their lovers). अधरकिसलयाग्रम्–the word अग्रम् has no sense here. One wonders why the poet should now and then use such redundant words when they add no beauty to the expression. किसलयम् a tender leaf, often vying with बिम्ब as an उपमान for the lower lip. Cf " अधर किसलयरागः " *S'ak.* I-21. अधराः किसलयानीव अधरकिसलयानि, तेषामग्रम्, according to " उपमितं व्याघ्रादिभिः सामान्याप्रयोगे " explained before. एनमभिमतरसं नन्दयन्त्यः rejoicing at this pleasure (viz. of the kind enjoyed by them at night) so much desired by them. अभिमत (*adj*) agreeable to one, desired by one. रसः may be taken either in the sense of " pleasure or happiness " or " sentiment " in which case the expression would mean " love sentiment so much dear to them. " अभिमतरतवेषम् is also a good reading and means " the dress of their choice worn at (the time of) enjoyment. "

VERSE 16. This verse contains the usual expression of good wishes on the part of the poet. एषः शिशिरसमयः वः नित्यं श्रेयसे अस्तु May this Cold Season always conduce to your wel-fare. श्रेयसे—The dative is used according to the Vârtika "कृपि संपद्यमाने च " for which vide Apte's Guide § 66. श्रेयस् is a higher kind of pleasure or wel-fare. Difference is made between श्रेयस् and प्रेयस् in that delightful small Upanishad, viz., कठोपनिषत्. Cf. "अन्यच्छ्रेयोऽन्यदुतैव प्रेयस्ते उभे नानार्थे पुरुषं सिनीतः ।

तयोः श्रेय आददानस्य साधु भवति हीयतेऽर्थाद्य उ प्रेयो वृणीते ॥ श्रेयश्च प्रेयश्च मनुष्यमेतस्तौ संपरीत्य विविनक्ति धीरः। श्रेयो हि धीरोऽभिप्रेयसो वृणीते प्रेयो मन्दो योगक्षेमाद्वृणीते ॥ II-1, 2. The other lines qualify शिशिरसमयः. प्रचुरगुडविकारः—प्रचुराः गुडस्य विकाराः यस्मिन्—in which there are varieties of preparations of sugar-cane. प्रचुर many. गुडः treacle; molasses: a preparation from sugar-case known in Marâthi as गूळ. The sugar-cane appears to be a peculiar characteristic of this season. स्वादु...रम्यः which is pleasant on account of the sweet *Shâlis* and sugar-canes. Cf. 1 *supra*. प्रबलसुरतकेलीः in which sports of amour are excessive. Cf 'प्रकामकामम्' of verse 1 *supra*. जात...दर्पः in which there is the pride of the passion of love (i. e. the passion of love rages highest). जातः कंदर्पस्य दर्पः यस्मिन्. This adjective naturally follows the previous one. कंदर्पः the God of love; hence the passion itself. The word is derived in three ways: (1) कंदर्पयामीति मदाज्ञानमात्रो जगाद च। तेन कंदर्पनामानं तं चकार चतुर्भुजः। (2) कम् इति अव्ययं कुत्सायाम्। कुत्सितो दर्पः अस्य कंदर्पः। (3) कं सुखम्, तत्र तेन वा दृप्यति. दर्पः arrogance; pride प्रियजन...हेतुः which is the cause of affliction to the mind of (women) separated from their dear ones.

CANTO VI THE SPRING.

This canto describes the most important of the Indian seasons, and though the poet has placed it last it is by no means the least in importance. This is shown by the number of verses the poet has assigned to it. वसन्तः, or the Spring, or the vernal season, covers the months of Chaitra and Vaishâkha, roughly corresponding to the period running from the middle of March to the middle of May. The word वसन्त is thus explained. वसन्ति अत्र मदनोत्सवाः. It is interesting to read side by side with this canto the description of Vasanta that Kâlidâsa has given us in Raghu. IX-20 ff. and in Ku. III-25 ff.

VERSE 1 In this verse Vasanta is represented as coming like a warrior armed with a bow and an arrow to pierce the minds of lovers. The weapons that are represented as belonging to Vasanta in this verse properly belong to Madana or the God of love (vide the last verse of this canto and our note on कामशर under IV–11 *supra*). But Vasanta is the trusted minister, the bosom friend and the unchanging companion of Cupid in his warfare of love (cf " कनु ते हृदयंगमः सखा कुसुमायोजितकार्मुको मधुः" Ku. IV–24; " तव प्रसादयाकुसुमायुधोपि सहायमेकं मधुमेव लब्ध्वा" *ibid.* III–10;"विपक्षः श्रीकण्ठो जडतनुरमात्यः शशधरो वसन्तः सामन्तः कुसुमभिषवः सैन्यमबलाः" *subhâ.*p. 24-253) and the weapons of the one are attributed to the other. (हे) प्रिये सुरतोत्सुकानां मनांसि वेद्धुं वसन्तयोद्धा समुपागतः. O beloved ! the *Vasanta*–warrior has arrived to pierce the minds of (people) who are longing for sexual pleasures. वसन्तः एव योद्धा. The reading सुरतप्रसङ्गिनाम् is also good and means " of those who are attached to pleasures of senses." प्रसंग means attachment or addiction. The two other lines qualify वसन्तयोद्धा. The purpose for which the poet tells us the season has arrived gives us a general idea of the kind of description that we shall have in this canto. The canto teems with descriptions of women and nature figures but very little, and even when nature is alluded to it is described as being the exciter of love. प्रफुल्ल...सायकः—प्रफुल्लचूताङ्कुराः एव तीक्ष्णसायकाः यस्य—who has for his sharp arrows full blown mango blossoms. Cf. " त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे। पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव" Sak. VI—3. द्विरेफमाला...गुण—द्विरेफानां माला एव विलसन् धनुर्गुणः यस्य—who has for his shining bow string a line of bees. This fact has already been explained in our notes under IV—11 *supra.*

VERSE 2. प्रिये ! वसन्ते सर्वं चारुतरं (वर्तते) Every thing is extremely charming in the Spring, oh dear ! The other lines give us the things that appear charming in this season. चारुतरम् most lovely. Though this is a comparative form, yet it is not strictly used in the comparative sense. तर here shows simply excess. One may, however, take चारुतर in strict comparative sense and say that all these objects appear more lovely in this season than in any other. द्रुमाः सपुष्पाः trees are full of flowers. सुखाः प्रदोषाः evenings are delightful. सुखाः (*adj*) pleasant (सुखयन्ति ते). स्त्रियः सकामाः Women are

full of the passion of love. Trees with flowers, waters with otuses, women with the passion of love, the wind with fragrance and the delightful evenings and pleasant days appeared all beautiful.

क्षेपक VERSE 1. This is an interpolated verse. A mere glance at it is sufficient to show it to be the work of a man who does not understand anything of poetry. वसन्तकाले नार्योऽपि मनोहरैः कुसुमैः स्तनं सहारं कुर्वन्ति In the Spring-time women put on their breasts a garland of attractive flowers. अपि has no meaning, being apparently used for the sake of metre like the popular च वै तु हि. चारु शिरः सचम्पकैः (कुसुमैः) सुवासितं (कुर्वन्ति) they perfume their beautiful head (i. e. hair) with flowers with *Champakas* in them. चम्पकम् is a kind of fragrant flower. The first line gives no meaning as it stands. The sense intended by its author appears to be this: इषत्तुषारैः हर्म्यं कृतशीतं (कुर्वन्ति) they make the mansion cool by a few drops of water. This is done in this season by sprinkling water in the quadrangle or other part of the house. Vide com. for a difierent construction of the line.

VERSE 3. अयं वसन्तः मणिमेखलानां वापीजलानां सौभाग्यं ददाति This Spring imparts beauty to the waters of wells, which (waters) had a girdle of jewels. सौभाग्यम् beauty, charm or grace. Cf. अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम् " Ku. I-3: and Raghu XIII-19. The wells were studded with jewels on their borders. Hence the waters looked as if they had a girdle of jewels. We know that in the ideal world of poets the wells had all sorts of jewels and pearls set in them. Cf. Megh. II-13. वापीजलानाम् The genetive is used for the dative according to " शेषे षष्ठी " Pâṇini II-3-50 as in the classical instance of "रजकस्य वस्त्रं ददाति." मणिमेखलानां-मणीनां मेखलाः or मणयः एव मेखलाः येषां तानि मणिमेखलानि तेषाम्. शशाङ्कभासां प्रमदाजनानां (अयं वसन्तः सौभाग्यं ददाति) (This spring gives beauty) to women possessing the splendour of the moon. शशाङ्कस्य भाः इव भाः यासां ताः शशाङ्कभासः तासाम्. For प्रमदाजन vide note on पाथिकजन under II-22 *supra*. कुसुमान्वितानां चूतद्रुमाणाम् (वसन्तः सौभाग्यं ददाति) of mango-trees possessed of flowers. The reading कुसुमाननानाम् is good and means " bent a little under the flowers." Some take मणिमेखलानाम् and शशांकभासाम् as independent nouns and not as adjectives to वापीजलानाम् and प्रमदाजनानाम् respectively and

explain them as " This spring gives beauty to girdles set with jewels and to the splendours of the moon." This is not as good as above. For we see that there is a क्रम or symmetry running through the three lines consisting in the fact that each line contains a noun qualified by an adjective. This is shown by the third line wherein there is a noun and an adjective *without the possibility of any doubt.* So we construe the other two lines so as to fit in with *the third.* If, however, मणिमेखलानाम् and शशाङ्कभासाम् are taken independdently this symmetry is gone. The waters of wells studded with jewels, women possessing the beauty of the moon and the mango-trees laden with flowers did all appear charming in this season which naturally is said to give them beauty.

VERSE 4. This and following three verses describe what is known as the प्रसाधन or decoration of women. Here we are told that they wear silken garments to cover their buttocks and thin cloth over their breasts. विलासिनीनां निनम्बबिम्बानि कुसुम्भरागारुणितैः दुकूलैरलंक्रियन्ते The round buttocks of sportive women are (in this season) adorned with silken garments reddened with the colour of *Kusumbha* flowers. कुसुम्भम् is a kind of red flower. For the expression cf. " इयं सुस्तनी मस्तकन्यस्तकुम्भ कुसुम्भारुणं चारु चेलं दधाना। समस्तस्य लोकस्य चेतःप्रवृत्तिं गृहीत्वा घटे स्थाप्य यातीव भाति " Jagannâtha. कुङ्कुमरागगौरैः तन्वंशुकैः (विलासिनीनां) स्तनमण्डलानि (अलंक्रियन्ते) and their round breasts are decked with thin garments made yellow or red by the colour of saffron. गौरं (*adj.*) yellow or red. Cf. अमर quoted in com. and " गौरः श्वेतेऽरुणे पीते विशुद्धे चन्द्रमस्यपि" हैमः. स्तनमण्डलानि round or circular breasts (स्तनानां मण्डलानि or स्तनाः मण्डलानीव).

VERSE 5. The same topic is continued here. We are told that women beautify their ears with suitable, fresh *Karnikâra* flowers and their waving dark hair with the *As'oka* and the full-blown *Navamallikâ* flowers. प्रमदाजनानां कर्णेषु योग्यं नवकर्णिकारं कान्तिं प्रयाति–A suitable fresh *Karnikâra* flower attains beauty on the ears of women (i. e. it appears very beautiful on their ears or becomes them). For the decoration of women with flowers vide Megh. II–2.

VERSE 6. In this verse we are told that women put on necklaces on their breasts besmeared with sandal-powder bracelets and armlets round their hands and belts round

their waists. अनङ्गातुरमानसानां नितम्बिनीनां स्तनेषु सितचन्दनार्द्राः हाराः सङ्गं प्रयान्ति Necklaces wet with white sandal-pigment come in contact with the breasts of ladies with beautiful, buttocks, whose minds are afflicted by Love. अनङ्गः the bodiless one; the God of love. The story of the body of the Indian Cupid being burnt to ashes by fire coming out from the third eye of God Shiva is beautifully related by Kâlidâsa in his Kumâra-Sambhava Canto. III. आतुर (*adj*) tormented or afflicted. सितचन्दनार्द्राः is used proleptically. Breasts were besmeared with sandal and when necklaces were put on them they became wet. भुजेषु वलयाङ्गदानि (सङ्गं प्रयान्ति) Armlets and bracelets (come in contact) with (their) hands. For this line vide IV–3. जघनेषु काञ्चः (सङ्गं प्रयान्ति) Girdles (come in contact) with (their) waists. Note the difference between these three words, viz., श्रोणी–णिः, नितम्बः and जघनम्, though they are often confounded and used promiscuously to express 'buttocks'. श्रोणिः–णी is the regular waist, नितम्बः is the hinder part of the waist, the buttock. जघनम् the frontal part of the waist. Cf. " कटिः श्रोणीः ककुद्मती" and " पश्चानितम्बः स्त्रीकट्याः क्लीबे तु जघनं पुरः " अमरः. काञ्ची–ञ्चिः (*f*) is the woman's girdle or zone furnished with small tinkling bells or other ornaments. For this line cf. " घटय जघने काञ्चीमञ्च सजा कबरीभरम् " *Git.* 12.

VERSE 7. This verse describes the persiration arising on the faces of ladies through fatigue in amorous sports. विलासिनीनां वक्त्रेषु स्वेदोद्गमः रतान्तरे विस्तरतामुपैति On the faces of sportive women the rising perspiration spreads in the interval of their amorous sports. स्वेदोद्गमः the rise or exudation of perspiration. रतान्तरे-अन्तरम् interval, either of time or space. With the reading स्तनान्तरे for रतान्तरे we shall have to supply च after it (वक्त्रेषु स्तनान्तरे च) and understand that perspiration arose on the faces as well as in the interval of their breasts. Though this is good, yet not so charming as रतान्तरे. The reading रत्नान्तरे मौक्तिकसङ्गरम्यः (beautiful through its contact with pearls in between the jewels) is bad as no ornaments of pearls or jewels are ever worn on the face, if we except the nose-ring (नथ). For the idea of the reading in the text vide IV–17 *supra* and note thereon. मौक्तिकतुल्यरूपः–मौक्तिकैस्तुल्यं रूपं यस्य- (*adj.* to स्वेदोद्गमः) Whose form was

similar to pearls. The comparison of the rising drops of perspiration on the faces of ladies with pearls is very beautiful. सपत्रलेखेषु vide note on सपत्रलेखानि undr IV-5 *supra.* हेमाम्बुरुहोपमेषु (*adj.* to वक्त्रेषु) resembling gold lotuses. अम्बुरुहः-हम् a lotus : that which grows in water. उपमा coming at the end of compounds means, like निभ, संकाश etc., " similar to " or " resembling " and is like them *what is* known as a वाच्यलिङ्ग i. e. having the same gender as the words it qualifies i. e. in short, an adjective. Cf. "स्युरुत्तरपदे त्वमी (वाच्यलिङ्गा-स्तुल्यार्थाः) । निभसंकाशनीकाशप्रतीकाशोपमादयः " अमरः, (आदिमा भूतरूपकल्पा-दयाः । यथा पितृभूतः, पितृरूपः, पितृकल्पः).

VERSE 8 This verse tells us that the Spring is such a great exciter of passions that ladies feel love-sick even when their lovers are near them. गात्राणि उच्छ्वासयन्त्यः नार्यः कामुकेषु समीपवर्तिषु अपि (सत्सु) समुत्सुका एव भवन्ति Women, refreshing their bodies, feel extremely love-sick (in this season) even when their lovers are by. उच्छ्वासयन्त्यः (nom. plu. of the fem. of the pre. par. of the causal of उत्+श्वस्) causing to breathe ; refreshing by giving them rest. कामुकः a lover समीपवर्तिषु अपि—The force अपि is as follows: Women had already indulged in amorous sports as is shown by their drooping limbs. Their lovers too were quite near them. Under these circumstances there was no reason why they should grow love-sick; because they had in their power all the means of satisfying their passion as soon as it arose in their heart. In fact they had satisfied their passion and yet they grow love-sick. This is due to the highly exciting nature of the season. What the poet aims at describing when he says that women become love-sick even when their lovers are near is exactly this extremely exciting nature of the season. Such descriptions are often found in literature. Cf. S. D. p. 14 "यः कौमारहरः स एव हि वरः etc." श्लथबन्धनानि (*adj* to गात्राणि) the joints of which have become loose or relaxed ; drooping. This was due to amorous enjoyments. कंदर्पसमाकुलानि oppressed by love. For कंदर्प vide note under V-16 *supra.* The reading समीपवर्ति-ष्वधुना प्रियेषु is bad as all the charm of अपि is gone. समीपवर्ति-ष्वपि कार्मुकेषु must have been only the scribe's slip for the reading in the text.

VERSE 9. असौ अनङ्गः प्रोषितभर्तृकस्य प्रमदाजनस्य अङ्गानि तनूनि... करोति The God of love renders thin...the limbs of women whose lovers are absent. तनूनि पाण्डूनि etc. are predicative adjectives of अङ्गानि. प्रोषितभर्तृकस्य–प्रोषितः भर्ता यस्य–The affix क is added to बहुव्रीहि compounds when the last member is a feminine noun ending in ई or ऊ, or a noun ending in ऋ. 'नद्यृतश्च' Pâṇini V–4–153. पाण्डूनि pale. समन्थराणि dull or languid; or full of dulness or sluggishness. This is an instance of भावप्रधान निर्देश (for which see note on सोत्सुकम् under I–6), for मन्थर is itself an adjective meaning dull or languid. मुहुर्मुहुः often and often. जृम्भणतत्पराणि (*adj* to अङ्गानि) inclined to yawning. Note that yawning is peculiar only to the mouth, while this adjective qualifies all the limbs (गात्राणि). This is not very happy. Having dull, slender, emaciated limbs and being always inclined to yawn, showing that the lady has no heart for anything to do, are signs of the lover being absent. The reading करोति लावण्यससंभ्रमाणि is bad as it gives no good sense and one does not understand what the adjective means when applied to गात्राणि. The word प्रोषितभर्तृकस्य is moreover a necessity in the sentence. For a description of the yawn of a lady vide "चक्रीकृतभुजलानिकं वक्रीकृतवक्त्रमुक्षमद्ग्रीवम्। नो हरति कस्य हृदयं हरिणदृशो जृम्भणारम्भः" *Subhâ.* p. 282–426.

VERSE 10. This verse describes women in the prime of youth and under the influence of the God of love. But the description is given in a round-about, poetical way. The bodies of women are supposed to be in the possession of Cupid who has made them his residence. But he has occupied the various parts of the bodies in various forms. Thus when the poet wants to describe the tremulous glances of ladies he tells us that the Cupid who lives in their eyes is unsteady. Similarly instead of saying that the cheeks of ladies are pale or their breasts hard, the poet says that Cupid is pale in their cheeks and hard in their breasts and so on. स्त्रीणामनङ्गः अद्य बहुधा स्थितः The Cupid of women resides (in their bodies) in this season in various forms. मदिरालसेषु नेत्रेषु लोलः (अनङ्गः) unsteady in their eyes languid through wine. मदिरालसेषु as going with नेत्रेषु is explained in three ways: (1) मदिरया अलसानि तेषु. (2) मदिराणि च अलसानि च तेषु where मदिराणि = संजातमदानि according to राघवभट्ट on *Śak* I–23, "मदिरेक्षणवल्लभाभिः". (Eyes) which are languid and which show

signs of intoxication (of youth). (3) मदयन्ति तानि मदिराणि, तानि च अलसानि च नेषु. (Eyes) which are fascinating or bewitching and languid. गण्डेषु पाण्डुः pale in their cheeks. स्तनेषु कठिनः hard in their breasts. मध्येषु निम्नः sunk or slender in their waists. जघनेषु पीनः fat in their buttocks. Unsteady, languid eyes, hard breasts, a slender waist and fat fleshy buttocks are all marks of feminine beauty. For the general idea of the verse cf. "अकृशं कुचयोः कृशं विलये विपुलं चक्षुषि विस्तृतं नितम्बे। अधरे करुणामविस्तृ चित्ते करुणाशालि कपालिभागधेयम्" quoted by कुवलयानन्द under उल्लेखालंकार and Megh II–19 so many times referred to above.

VERSE 11. कामः प्रमदाजनस्य अङ्गानि निद्रालसविभ्रमाणि करोति The God of Love renders the limbs of women slow, through sleepiness, in their graceful sportive movements. Supply some such word as अस्मिन्नृतौ or अद्य. Women kept late hours at night being under the influence of Love and hence the slowness of the movements of their bodies- निद्रालसविभ्रमाणि- is a predicative adjective of अङ्गानि, निद्रया अलसाः निद्रालसाः तादृशाः विभ्रमाः येषां तानि–the sportive movements of which are dull through sleep. अलस (*adj*) languid dull, tired. For विभ्रम vide note on II–7 *supra*. वाक्यानि किंञ्चिन्मदलालसानि (करोति) renders the sentences or words somewhat solicitous (for pleasure) through intoxication. When women were drunk their unguarded words expressed their desire for enjoyment. The reading मदलालसानि as going with वाक्यानि is not good. We have explained it above as मदेन लालसानि. लालस (*adj*) means ardently longing for, or eagerly desirous of. So मदलालसानि has been explained as "(words) which are लालस or which long for (pleasure) through intoxication," i. e. which express a desire for pleasure. It should be noted that this meaning is obtained in rather a forced way and does not appear to be natural. The natural meaning would be मदे लालसानि eagerly desirous of intoxication. This would mean that the words of ladies expressed a desire for an intoxicating drink. This, too, is hardly good as the idea of being desirous of, which is contained in लालस and which naturally belongs to a human being, is ascribed in each case to वाक्यानि to which it cannot be ascribed except in an indirect manner. The com. explains मदलालसानि as मदेन लालसानि लोलानि (quivering through intoxication) and quotes a lexicon

for this meaning of लालस. The sense would then be that the words of ladies trembled as they came out of their mouths as the words of intoxicated people do. This is good; but it must be noted that this meaning of लालस is not commonly met with. On the whole the reading मदिरालसानि adopted by B. appears to be better. It means that the sentences were *dull* on account of the wine. The *ladies* were drunk and consequently were unable to speak eloquently but talked in rather a dull, languid way. For लालस vide "लोलुपो लौलुभो लोलो लम्पटो लालसोऽपि च" यादवः quoted by Mallinâtha on "छायां निजस्त्रीचटुलालसानाम्" S'i. IV-6. वीक्षितानि भ्रूक्षेपजिह्मानि (करोति) renders their glances crooked or side-long on account of the knitting of the eye-brows. वीक्षितानि a noun according to "नपुंसके भावे क्तः". The natural languid movements of the bodies of women and their dull words and side-long glances are represented as being brought about by the God of love. Cf. "श्रीपरिचयाज्जडा अपि भवन्त्यभिज्ञा विदग्धचरितानाम्। उपदिशति कामिनीनां यौवनमद एव ललितानि" quoted by S. D. p. 49.

VERSE 12. विलासिनीभिरङ्गनाभिः गौरेषु स्तनेषु चन्दनमालिप्यते To (lit. on) their white breasts is applied sandal-pigment by sportive women. मदालसाभिः (*adj.* to अङ्गनाभिः) languid through intoxication. प्रियङ्गु...माक्तम् (*adj* to चन्दनम्) which was mixed with *Priyangu, Kâlîyaka,* and *Kunkuma.* प्रियङ्गुः (*f*) is a kind of creeper which is said to put forth blossoms when touched by women. Vide the verse quoted under verse 18 *infra.* But how can sandal-pigment with which the breasts are besmeared be mixed with the *Priyangu creeper*? प्रियङ्गु (*n*) means saffron and the word must be understood in this sense here. But we have कुङ्कुम again which also means saffron. In order to avoid repetition we must understand that by using two words, viz., प्रियङ्गु and कुङ्कुम, meaning the same *thing* the poet is referring to two kinds of saffron. The author has used such a pair of words before. Cf. III-13 *supra* and note thereon. For कालीयक vide note under IV-5 *supra.* अक्त past. part. of अञ्-अनक्ति-अङ्क्ते to besmear. मृगनाभियुक्तम् (चन्दनम्) mixed with musk. मृगनाभिः (*f*) the naval of the deer; hence, musk which is found in their naval.

VERSE 13. जनः गुरूणि वासांसि तूर्णं विहाय तनूनि (वासांसि) धत्ते People at once cast aside heavy garments and put on light ones. In Spring the shadow of the coming Grîshma is cast before and hence the change of garments. काम...साङ्गः (जनः) with their limbs drooping on account of the intoxication of love. This seems to be a favourite adjective with the poet while describing people in this season. लाक्षारसरञ्जितानि (*adj.* to तनूनि वासांसि) reddened with the juice of lac. सुगन्धिकालागुरु धूपितानि (*adj.* to तनूनि वासांसि) perfumed with the fragrant black *Agaru*. The garment in favour of which the old heavy ones were discarded were light, dyed red with the juice of lac and fumigated with the incense of a fragrant kind of sandal.

VERSE 14. In this verse we are told that the exciting season affects the minds not only of human beings but also of beings of lower order. पुंस्कोकिलः प्रियां चुम्बति The male cuckoo kisses his beloved. The male cuckoo figures a good deal in Sanskrit erotic poetry. Its notes are described to be highly love-inspiring. Cf. Ku. III-32. पुंस्कोकिलः—पुम्+कोकिलः—The peculiar Sandhi is obtained according to "पुमःखय्यम्परे" Pâṇini VIII-36. चूतरसासवेन मत्तः रागहृष्टः (*adjectives* to पुंस्कोकिलः) intoxicated with the wine of the juice of mangoes and exhilarated by love. The चूत appears to be a favourite food with the cuckoo. Vide the verse from Ku. referred to above. अम्बुजस्थः अयं क्रूजद्द्विरेफोऽपि प्रियायाः प्रियं चाटु प्रकरोति This humming bee too, seated on a lotus addresses pleasing flattery to his beloved. क्रूजद्द्विरेफः—क्रूजंश्चासौ द्विरेफश्च (कर्मधारय). The प्र in प्रकरोति is redundant and appears to be put in for the sake of metre and for the alliteration in प्रियं प्रियायाः प्रकरोति. चाटुः or टु (*n*) means pleasing or agreeable words, or sweet or coaxing speech or flattery, especially addressed by a lover to his beloved in order to win her affection. This flattering speech in the form of the humming was much liked (प्रियम्) by the female-bee, as flattery from their lovers is naturally pleasing to young members of the fair sex. The greater part of the tenth canto of गीतगोविन्द consists of such coaxing addressed by Shri-Krishna to his mistress Râdha. Cf. "विरचितचाटुवचनरचनं चरणे रचितप्रणिप्रातम्" Git. XI; "शिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः" Megh. I-31 and Amaru. 83. For चाटु in the sense of mere

agreeable, coaxing words without any idea of lover and beloved cf. " गजपङ्क्तिवस्तु । धीरं विलोकयति चाटुशतैश्च भुङ्क्ते " Bh. II-31. The word is also written as चटुः-टु (*n*) in the same sense. Cf. " गात्रैर्गिरा च विकलश्चटुमीश्वराणां कुर्वन्नयं प्रहसनस्य नटः कृतोस्मि " अनर्घराघव.

VERSE 15. चूतद्रुमाः अङ्गनानां मानसं कामं पर्युत्सुकं कुर्वन्ति The mango-trees make the mind of ladies exceedingly love-sick. The other words in the verse are adjectives of चूतद्रुमाः. ताम्र... नम्राः-ताम्राश्च ते प्रवालाश्च ; तेषां स्तबकाः, तैरवनम्राः-bent low by the clusters of reddish young foliage. प्रवा (वा) लः-लम् a sprout or a young leaf. स्तबकः a bunch or cluster. Cf. " कुसुमस्तबकस्थैर्य दृष्टे गतीह मनस्विनः " Bh. II-104 ; " हस्तप्राप्यस्तबकनमितो बालमन्दारवृक्षः " Megh. II-12. पुष्पितचारुशाखाः the beautiful branches of which are loaded with flowers. पुष्पित—This form is obtained by the addition of इत to पुष्प according " तदस्य संजातं तारकादिभ्य इतच्" Pâṇinî V-2-36, which means that इत is added on to words like तारका etc., in the sense of " being full or possessed of ; " e. g, तारकितमिदमाकाशम् ; पुलकितेयं तनुः ; पुष्पितोयं सहकारतरुः. पवनावधूताः shaken by the wind.

VERSE 16. निरीक्ष्यमाणाः अशोकाः नवयौवनानां हृदयं सशोकं कुर्वन्ति-The *Ashoka* trees make the heart of persons in the prime of youth full of grief (or love-sickness) when looked at (by them). नवयौवनानाम्(नवं यौवनं येषां तेषाम् or यासां तासाम्)may refer to either men or women in the prime of youth. The poet probably intends to refer to both. Note that there is a pun on the word अशोक. Though the tree is अशोक (possessing no grief), it yet makes the heart सशोक (full of grief). The meaning is that the Ashoka being one of the five arrows of the God of Love (vide note under IV-11 *supra*) inspires the heart with a love-longing and hence grief, if that longing be not satisfied, instead of making the heart like itself, viz, अशोक (i. e. devoid of grief). The following verse contains a similar idea : "रक्तस्त्वं नवपल्लवैरहमपि श्लाघ्यैः प्रियाया गुणैस्त्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्तास्तथामामपि । कान्तापादतलाहतिस्तव मुदं तद्वन्ममाप्याशयोः सर्वं तुल्यमशोक केवलमहं धात्रा सशोकः कृतः" हनुमन्नाटक IV-24. सपल्लवाः (*adj.* to अशोकाः) full of foliage. आमूलतः विद्रुमरागताम्रं पुष्पचयं दधानाः (going with अशोकाः) bearing a collection of flowers red like the colour of corals from the stalks. At the end of the *Shishira*, or

the cold Season, the trees had lost all their leaves and had remained only in trunks and stumps; but now in Spring they began to put forth leaves and flowers. The leaves and flowers of the Ashoka are red. We are told here that the flowers of the Ashokas were red from their very stalks. आ मूलतः from the root (i. e. the stalk). The preposition आ is used to express the limit inceptive (अभिविधि), or in the sense of "from" and also the limit exclusive or conclusive (मर्यादा), or in the sense of "till" "as far as" and in both cases governs the Ablative case; e. g. "आ मूलाच्छेतुमिच्छामि" S'ak.I, or "आ कैलासात्" Megh.11 where आ denotes the limit inceptive; "आ परितोषाद्विदुषाम्" S'ak. I—2, where आ denotes the limit exclusive. In the present case मूलतः is Ablative the termination तस् being added in the sense of the Ablative according to "पञ्चम्यास्तसिल्" Pâṇini V-3-7. Sometimes आ in the two above senses forms an अव्ययीभाव compound ("आङ्मर्यादाभिविध्योः" Paṇini II-1-13;) when joined to a noun e. g. आजन्म from the birth: आमरणम् till death.

VERSE 17. This verse tells us that the young *Atimukta* creepers full of leaves and flowers create a longing in the heart of lovers. समवेक्ष्यमाणाः बालातिमुक्तलतिकाः कामिमनसां सहसा उत्सुकत्वं कुर्वन्ति The young *Atimukta* creepers, when seen, suddenly inspire the minds of lovers with longing. समवेक्ष्यमाणाः nom. plu. of the pre. part. pass. of सम्-अव-ईक्ष्. अतिमुक्तलतिका also known as माधवी (Marâthi कुसरी or कस्तुरमोगरा is a kind of creeper represented as twisting itself round the mango-tree and as the beloved of that tree. Cf." क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवितां सहते" S'ak III: "परिगृहाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि" M. IV—13. The two other lines qualify बालातिमुक्तलतिकाः. मत्त...पुष्पाः—मत्ताश्च ते द्विरेफाश्च; तैः परिचुम्बितानि चारूणि पुष्पाणि यासां ताः—The charming flowers of which are kissed by intoxicated bees. मन्दा...प्रवालाः—मन्दश्चासौ अनिलश्च; तेन आकुलिताः नम्रमृदु (नम्राश्च मृदवश्च) प्रवालाः यासांताः=the soft bending leaves of which are set in motion by the gentle breeze.

VERSE. 18. (हे) प्रिये कुरबकद्रुममञ्जरीणां परां शोभां दृष्ट्वा कस्य सहृदयस्य चेतः कंदर्पबाणपतनव्यथितं न भवेत् हि The heart of what person indeed! who has got (any) feelings, O beloved! is not afflicted by the fall of the arrows of the God of Love at the sight of (lit. after seeing) the excellent beauty of the

clusters of the blossoms of *Kurabaka* trees. कुरबकः a species of amaranth, or a tree of unfading flowers. This tree is said to put forth flowers when it is embraced by women. This is one of the conventions of Sanskrit poets. The following verse brings together all these conventions about the trees putting forth blossoms: "स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्पादाघाताद्दशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम्। मन्दारो नर्मवाक्यात्प्रियपटुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः" quoted by Mallinâtha on Megh. II–15. मञ्जरी–रिः (*f*) a sprout or bunch of blossoms. सहृदय: one who possesses a heart i. e. feelings which reside in it. हि should be taken in the sense of अवधारण, which may be expressed by "indeed" "certainly." The reading 'हि पथिकस्य' for 'सहृदयस्य' though charming on account of the introduction of the usual traveller is not so good, as another हि is uselessly brought in. कान्तामुखद्युतिजुषाम् (*adj.* to ०मञ्जरीणाम्) possessing the beauty of the face of (his) beloved. One wonders what resemblance there is except in the fancy of the poet between the face of a lady and the bunch of the blossoms of a Kurabaka tree. Kālidâsa in this poem now and then uses such comparisons as do not appeal to us. This probably is an indication of the immature poet. अचिरोद्गतानाम् (*adj* to मञ्जरीणाम्) which have just shot out. The idea of the verse is: When a sentimental person looks upon a Kurubaka tree full of blossoms he knows that the tree must have been embraced by ladies. This probably recalls to his mind many a happy occasion when he himself must have been, with regard to his beloved, in the same pleasant situation in which the Kurabaka was before it began to put forth blossoms. This recollection is followed by a volley of the arrows of Love directed at his heart,

VERSE 19. Here the earth covered all over with the red Kinshuka forests is compared to a young bride dressed in red. वसन्तसमये सर्वत्र कुसुमावनम्रैः किंशुकवनैः सद्यः समाचिता इयं भूमिः रक्तांशुका नववधूः इव भाति–In the spring-time the earth at once covered on all sides with the forests (वन) of *Kinshuka* trees bent down with flowers appears like a new bride dressed in a red garment. किंशुकः (explained as किंचित् शुक इव। शुकतुण्डाभपुष्पत्वात्) is a kind of tree known also as पलाश, which has beautiful red blossoms, but without any odour. किंशुकम् means a blossom of that tree. Cf. "विद्याहीना न शोभन्ते निर्गन्धा इव

किंशुकाः" Chân. 7. It appears that the Kinshuka blossoms in Spring. Cf. "उपहितं शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके। प्रणयिनीव नखक्षतमण्डनं प्रमदया मदयापितलज्जया" Raghu. IX–27. रक्तांशुका–रक्तमंशुकं यस्याः सा—Here a young bride is described as dressed in red while in III–1 *supra* we have seen a नववधू dressed in white. Whether the poet is actually referring to any real social customs of his days, or whether he dresses his young brides in whatever dress suits his fancy at the moment with out any regard to social customs, one is not able to know positively at present. Is it that the dress of a bride varied with the season? आदीप्तवह्निसदृशैः (*adj* to किंशुकवनैः) resembling blazing fire (i. e. appearing as red as blazing fire) मरुता अवधूतैः (*adj* to किंशुकवनैः), shaken by the wind. मरुता instru. of मरुत् the wind. हि is apparently used without any meaning for the sake of metre though one can explain it away, as we did in the last verse, as being used अवधारणार्थे or to express emphasis.

VERSE 20. The idea of the verse is that the Kinshuka and the Karnikâra flowers are already too much for the young lover. But when the cuckoo begins to coo, its sweet notes become quite intolerable to him. Translate: 'Is not the mind of young men, which is riveted on their beautiful-faced (beloveds), (already) broken (or split into two) by the *Kinshuka*-flowers possessing the splendour (i e. the redness) of the beaks (lit. mouths) of parrots, : is it not (already) burnt by the flowers of the *Karnikâra* trees, that (यत्) this cuckoo agian wounds it with its sweet notes (lit. words)? The poet means to say that it is very cruel on the part of the cuckoo to do so. For किंशुक vide note under the last verse. छविः lustre "शोभा कान्तिर्द्युतिश्छविः" अमरः. कर्णिकारः is a kind of tree which puts forth blossoms when ladies dance before it (vide the verse quoted under IV-18 *supra*). Its flower, too, like the Kinshuka, possesses an excellent colour but no smell and hence is not liked. Cf. वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः। प्रायेण सामर्थ्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः" Ku. III–28. दग्धं न कृतं नु Is it possibly not made burnt? कृतम् is not required. सुवदनानिहितम्—शोभनं वदनं यासां ताः सुवदनाः, तासु निहितम्–attached to or riveted upon ladies with beautiful faces.

VERSE 21. This verse describes the effect of the

sweet notes of the male-cuckoos and " the murmuring of innumerable bees " on the mind of women staying in their families i. e. with their husbands. It argues a good deal for the love-inspiring character of the cuckoo's cooing and the bee's humming when they have power to unsettle the modest, bashful heart of ladies living with their husbands. पुंस्कोकिलैः भृंगैः (च) वधूनां लज्जान्वितं हृदयं कुलगृहेऽपि क्षणेन पर्याकुलं कृतम् In a moment have the male-cuckoos and the bees agitated (पर्याकुलं कृतम्) the bashful and modest mind of ladies even in the house of (their) families. लज्जान्वितम् full of bashfulness. सविनयम् possessed of modesty. क्षणेन—The instrumental is used according to " अपवर्गे तृतीया " Pāṇini II-3-6. The instrumental is used with words expressive of *time* and *place* when the accomplishment of the desired object is meant to be expressed; e. g. द्वादशवर्षैः व्याकरणं श्रूयते, कोशेन पाठस्तेनाधीतः (Apte's Guide§ 53). कुलगृहेऽपि even in the house of their families i. e. in the house of their husbands, i. e. while staying with their husbands. The force of अपि is that-a lady staying with her husband has nothing to fear from the cuckoos and bees as it is not possible that she would suffer much from love-sickness when her husband is near. Yet we are told that the mind of such ladies is made anxious by the cuckoos and bees. This means that the notes of cuckoos and hummings of bees are highly exciting. Some explain कुलगृहेऽपि as even in the house of high born persons " taking कुलम् in the sense of " a high or noble family " This would mean that generally ladies in high family are not susceptible to influences of this kind but the cuckoos and bees have such a great power to excite the mind of woman that even these ladies are agitated by their notes. But this is not half so charming as the first way; for in the court of the God of Love there is no such distinction as ladies in high or low families, all of them being equally apt to be influenced by him and his coadjutors such as the cuckoo, the bee etc. कलवचोभिः उपात्तहर्षैः (adjectives to पुंस्कोकिलैः) whose notes (lit. words) are sweet and indistinct and which are possessed of joy. कल (*adj*) sweet and indistinct. उपात्त past. pass. part from उप+आ+दा. उन्मदकलानि वचांसि कूजद्भिः (going with भृंगैः) uttering sweet indistinct sounds through excessive intoxication. The reading उन्मदकराणि वचांसि is also good and means 'intoxicating words'.

VERSE 22. This verse describes the vernal wind. वसन्ते नराणां हृदयानि हरन् वायुर्विवाति In Spring the wind blows forcibly(वि) attracting the minds of men. The other lines qualify वायुः. कुसुमिताः सहकारशाखाः आकम्पयन् shaking the branches of mango-trees, full of blossoms. For कुसुमित vide note on पुष्पित under VI–15 *supra*. सहकारः is a very fragrant kind of mango-tree. Cf. "आम्रश्चूतो रसालोऽसौ सहकारोनिऽतिसौरभः" अमरः. परभृतस्य वचांसि दिक्षु विस्तारयन् wafting the notes of the cuckoo through the quarters. It is common experience that wind spreads the sound all around which in its absence would not have travelled so long. परभृतः–ता (nourished by another) means the Indian cuckoo. It is said that the cuckoo lays its eggs in the nest of the gullible crow which, thinking the eggs to be its, warms and hatches them and nourishes and brings up the young ones till they grow old enough to abandon ungratefully the nest of their nourishers. Hence the cuckoo is known as परभृतः (परेण भृतः), अन्यपुष्टः, परपुष्टः etc., and the crow as परभृत् (परान् बिभर्ति or भरति). Cf. " प्रागन्नरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति" S'ak. V–22. नीहारपातविगमात्सुभगः lovely in consequence of the disappearance of the falling of snow. While the snow was falling the wind was unbearable on account of its extreme coolness. विगमः disappearance. सुभग very fortunate; lovely, charming, beautiful. Cf. " केवलोपि सुभगो नवाम्बुदः किं पुनस्त्रिदशचापलाञ्छितः " Raghu. XI–80; " न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु" S'ak. III–9.

VERSE 23. मनोहराणि उपवनानि मुनेरपि निवृत्तरागं चित्तं हरन्ति The charming pleasure-gardens attract even a sage's mind that is free from (all) passions. निवृत्तरागम् निवृत्ताः रागाः यस्मात् from which all passions or feelings have disappeared. राग, may be taken either in the special sense of love or affection or in the general sense of feeling or passion. मुनेरपि–The force of अपि is quite clear. A sage is generally expected to be वेदाभ्यासजड and विषयव्यावृत्तकौतूहल; but in Spring the pleasure groves appear so charming that even a sage of this kind finds it difficult to keep his mind calm. साविभ्रम...दन्तैः उद्योतितानि (*adj.* to उपवनानि) made to shine or rendered resplendent by the *Kunda*-flowers as white (अवदात) as the smiles of women indulging in sportive gestures. Reference has already been made to the colour of smiles being white. One

may ask, what is the propriety of सविभ्रम in सविभ्रमवधूहासितावदातः. We know that the smile is white. But does it make any difference in the colour of the smile of a lady whether she be सविभ्रम or not ? We think that सविभ्रम here serves no purpose, as there would be no difference in the smile of a lady whether she is सविभ्रम or otherwise. We thus have here the fault known as अपुष्टार्थत्व which means मुख्यानुपकारित्व i. e. what does *not* help or what is not needed for understanding the principal idea. Here the principal idea is 'as white as a lady's smile.' The adjective सविभ्रम is not required for understanding it as the fact of the lady being सविभ्रम would not affect the whiteness of her smile. The usual example of this fault is विलोक्य वितते व्योम्नि विधुं मुञ्च रुषं प्रिये. Here the word वितत serves no purpose as regards the giving up of wounded pride. *Vide* S. D. VII–p. 390. (उपवनानि) युनां रागमलिलानि मनांसि प्रागेव (हरन्ति) (The pleasure groves attract) the minds of youths, sullied by passions, long ago. The idea is that the minds of youths are attracted long before the mind of a sage gives way, because the former's minds are रागमलिनानि while the latter's is निवृत्तरागः. रागमलिनानि–A mind which entertains no passions, which takes the smiles and frowns of Fortune with equal thanks, is looked upon as clear; hence a mind which entertains passions is consequently said to be *sullied* or *stained* by them. For a similar idea and a general description of the season *cf.* "विकसितसहकारभारहारि-परिमलपृञ्जितगुञ्जितद्विरेफः । नवकिसलयचारुचामरश्रीर्हरति मुनेरपि मानसं वसन्तः" *Subhá.* p. 346–3.

VERSE 24. *मधौ मासे नार्यः मधुरकोकिलभृङ्गनादैः नराणां हृदयं प्रसभं हरन्ति*—In the month of Chaitra women forcibly attract the heart of men by means of the sweet sounds of cuckoos and the bees. Here we understand the instrumental ...भृङ्गनादैः as करणे तृतीया i. e. used to express the *instrument* or *means* by which an action is done. The idea is that the notes of cuckoos and the hummings of bees being very exciting greatly help women in captivating the hearts of men, so much so that women are said to bring about their desired object by means of the sweet sounds of cuckoos and bees The citadel of the heart of men has already been bombarded by the exciting notes of cuckoos and bees and when women

with gold girdles round their waists and pearl-nacklaces on their breasts appear on the scene the fortress falls in a moment. We may also take मधुरकोकिलभृंगनादैः as an उपलक्षणे तृतीया and construe as मधुरकोकिलभृंगनादैः (उपलक्षिते) मधौ मासे (in the month of Chaitra characterised by the sweet notes of cuckoos and bees). कोकिलाश्च भृंगाश्च कोकिलभृंगाः; तेषां नादाः कोकिलभृंग नादाः; मधुराश्च ते कोकिलभृंगनादाश्च तैः. मधुः means *inter alia* the Spring or the month of Chaitra, which together with the month Vaishâkha, also known as माधव, forms the Spring. Here the word must be taken in the sense of Chaitra as it is qualified by मासे. Cf. for this meaning of मधु. "भास्करस्य मधुमाधवाविव" Raghu. XI–7; "एकदा तु मधुमाससमये" K. Note that the names चैत्र, वैशाख etc. for the various months appear to be later as they evince a good deal of the knowledge of astronomy. They are in fact given from the position of the full moon in relation to the various constellations of stars. Thus चैत्र means the month in which the full moon stands in the constellation Chitrâ (चित्रया युक्ता पौर्णमासी यस्मिन् स चैत्रः), वैशाखः–विशाखया युक्ता पौर्णमासी यस्मिन् and so on. प्रसभम् (*adv*) forcibly. Cf "तवास्मि गीतरागेण हारिणा प्रसभं हृतः" S'ak. I–5. आलम्बि... हेमरसनाः (*adj* to नार्यः) with their gold girdles hanging round their buttocks. स्तनसक्तहाराः with their necklaces adhering to their breasts. कंदर्प...यष्टयः with their slender bodies relaxed through the intensity of passion. कंदर्पदर्पः the pride or arrogance of love; hence, intensity of passion. Cf. V–16. On account of the intense passion of love raging in their hearts which led them to indulge exceedingly in amorous sports the women felt drooping in their bodies. This is a very common epithet of women which we have met more times than one. For गात्रयष्टि vide note on the word under III–1 *supra*.

VERSE 25. सर्वः जनः क्षितिभृतः दृष्ट्वा मुदमेति All persons feel joy at the sight of mountains. The other lines qualify क्षितिभृतः and give us the romantic characteristics which make the mountains so joy-inspiring in this season. क्षितिभृतः (acc. plu.) those which support the earth. Reference has already been made to the idea that the mountains support the earth. नानामनोज्ञ...न्तान् the borders (अन्त) of which are adorned with beautiful flower-trees of various kinds. अन्तः a skirt, a

border or a side. मनोज्ञकुसुमद्रुमाः—Explain this in three ways: (1) कुसुमप्रधानाः द्रुमाः कुसुमद्रुमाः (मध्यमपदलोपी) trees the principal object of which is their flowers; मनोज्ञाश्च ते कुसुमद्रुमाश्च (कर्मधारय). (2) मनोज्ञानि च तानि कुसुमानिच; तैर्युक्ताः द्रुमाः. (3) मनोज्ञानि कुसुमानि येषां ते मनोज्ञकुसुमाः; मनोज्ञकुसुमाश्च ते द्रुमाश्च. हृष्टा...देशान् the regions (देश) on whose summits are vociferous with the notes of overjoyed cuckoos. For सानुदेश vide note on नितम्बदेश under II-15 *supra*. For अन्यपुष्ट vide note on परभृत under verse 22 *supra*. शैलेयजाल...नलौघान् whose numerous boulders are covered with a number of *Shaileya* plants. जालम् and ओघः both mean a collection or a number. शैलेयम् is a kind of plant which is said to grow on rocks and is very fragrant (शिलायां भवम्). Cf. "अध्यास्य चाभ्रःपृषतोक्षितानि **शैलेयगन्धीनि शिलातलानि**" Raghu. VI-51 and "निषेदुः **शैलेयनद्धेषु शिलातलेषु**" Ku. I-55. Mallinâtha commenting on the latter of these passages explains the word as "शिलायां भवं शैलेयम् । गन्धौषधिविशेषः." परिणद्ध past. pass. past. of परि+नह् to cover or envelop. शिलातलः (*a surface*) is sometimes used at the end of compounds without much alteration of meaning.

VERSE 26. This verse describes the condition of a traveller at the sight of blossoming mango-trees. Note that the mango is one of the five arrows of Cupid and hence its dreadful influence on the poor traveller separated from his beloved. It should also be remembered that the mango, according to the poet's convention, blossoms when ladies sing in presence. अध्वगः कुसुमितान् सहकारवृक्षान् दृष्ट्वा नेत्रे निमीलति The traveller on seeing mango-trees full of flowers closes his eyes (that he *may not* set his eyes upon the to him unbearable trees). अध्वानं गच्छति असौ अध्वगः one who plods on his way. मोहं याति faints. घ्राणं करेण विरुणद्धि shuts his nose by the hand (probably to ward off the fragrance which he does not want to take in as it would make him love-sick the more). उच्चैः विलपति cries out aloud (some such words as हा प्रिये !). कान्ताविप्रयोग...वृत्तिः—(qualifies अध्वगः) The frame (वृत्ति) of whose mind is depressed on account of the separation from his beloved.

VERSE 27. Construe: रम्यः कुसुममासः मानिनीनां मानसं मन्मथोद्दीपनाय समदमधुकराणां कोकिलानां च नादैः कुसुमितसहकारैः कर्णिकारैश्च सुतीक्ष्णैरिषुभिरिव तुदति. Translate: With the notes of the cuckoos and (the

murmers of) the bees and the blossoming mango-trees and the *Karṇikāra* trees the charming flowery month strikes at the heart of proud ladies, for the kindling of the passion of love (therein), as if with so many sharp arrows. The idea is that proud ladies had held aloof from their lovers but the flowery month kindled love in their heart with the notes of the cuckoos and the humming of the bees. The result probably was that they relented and showed favours to their lovers. The flowery month is looked upon as an archer who strikes at the heart of proud ladies. His arrows are the notes of the cuckoos etc. and his object in striking at their heart is to kindle love therein with a view to make them relent. कुसुममासः the month of flowers. वसंत is known as कुसुमाकर (cf. Gîtâ X–35) and वसन्त extends over चैत्र and वैशाख. So कुसुममासः must refer to either of them. मानिनि is a proud woman who is angry with her husband and keeps aloof from him through pride.

क्षेपक VERSE 1. This and the following eight verses are interpolations. From among the group of interpolated verses in this poem some of these possess some poetical beauty. क्षामदेहः प्रवासी मार्गे चूतवृक्षान् अभिमुखमभिवीक्ष्य मदनशरनिघातैः मोहमेति. On seeing in front of him the mango-trees on his way a traveller with an emaciated body faints on account of the strokes of the arrows of Madana. The अपि in क्षामदेहोपि has no sense as a क्षामदेह traveller is the more expected to faint; but if अपि be understood in its usual sense of 'though' or 'even' the sense obtained would be the opposite of what the real state of things is. रुचिरकनककान्तीन् पुष्पराशीन् मुञ्चतः (*adj* to चूतवृक्षान्) dropping down heaps of flowers possessing the beautiful lustre of gold. It would have been better if we had कनकरुचिरकान्तीन् instead of रुचिरकनककान्तीन्. Explain रुचिर...कान्तीन् as (1) रुचिरा कनकमिव कान्तिः येषां तान्. कनकमिव कान्तिः being an irregular compound(सुप्सुपसमासः). (2) रुचिरं च तत्कनकम्; तस्य कान्तिरिव कान्तिः येषां तान्. मृदुपवनविधूतान् पुष्पितान् (*adj.* to चूतवृक्षान्) that were full of flowers and shaken by a gentle breeze. पुष्पितान् is a repetition in view of line 1.

क्षेपक VERSE 2. In this verse the Spring is described as excelling beautiful ladies in their various charms. वसन्त

इदानीं कामिनीनां सद्वचांसि ह्लादिभिः परभृतकलगीतैः अभिभवति The Spring now excels (lit. defeats) the good speeches of young ladies by the delightful, sweet indistinct notes of the cuckoos. This means that the voice of ladies was as sweet as the notes of the cuckoo. कुन्दपुष्पप्रभाभिः स्मितदशनमयूखान् (अभिभवति) (throws into the back ground) the rays of their teeth and smiles by means of the splendours of the *Kunda*-flowers (which are white). स्मितदशनमयूखान् (1) स्मितानि च दशनमयूखाश्च तान् or (2) स्मितानि च दशनानि च स्मितदशनानि; तेषां मयूखाः तान्. दशनः—नम् a tooth. विद्रुमाभैःपल्लवैःकरकिसलयकान्तिं (अभिभवति) (eclipses) the beauty of their sprout-like hands by means of the sprouts possessing the lustre of a coral. विद्रुमः is a kind of gem to which the lip of ladies is often compared on account of its redness. The hands of ladies too were red. Note that this line contains a fault known as व्याहतार्थत्वम्. The hands are first likened to sprouts (किसलय) and again they are said to be eclipsed by the sprouts. Vide S. D. VII–p. 390.

क्षेपक VERSE 3. वसन्ते नार्यः मुनिवरमपि कामयन्ते In Spring women fall in love with even an excellent sage. मुनिवर stands for a man who knows nothing of love-matters, for a sage is expected to be a person who has lost all his passions and desires. The idea is that the Spring is so exciting that women cannot check their passion and hence what they long for is a *man* and they do not care whether he is a मुनिवर or a thorough नागरिक. The instrumental case should be understood as उपलक्षणे तृतीया and should be translated as "characterised by." कनक-कमलकान्तैः पाण्डुगण्डैः आननैः (उपलक्षिताः नार्यः) (women chactererised) by faces as beautifull as a gold-lotus with pale cheeks. Pale cheeks are due to the intensity of the passion raging in their heart. उपरि...रतनाग्रैः with the nipples of their breasts, wet with the sandal pigment and having necklaces placed on them. मदन...दृष्टिपातैः with the languid glances of their eyes that were made to dance by Cupid. लासः a dance. सालसैः is an instance of the भावप्रधान use of an adjective (अलसेन=आलस्येन सहितैः).

क्षेपक VERSE 4. योषितामिदानीं किं चारु न भवति (तत्) ब्रूहि— Tell (us) what part of women does not become charming now i. e. in this season. The poet means to say that women in Spring appear extremely lovely. The other lines

give us the various charming parts of the woman's body. मधुसुरभिमुखाब्जम् the face fragrant with wine, resembling (in its attractiveness) a lotus. लोलतारे लोचने the eyes the pupils of which are tremulous. नवकुरबकपूर्णः मनोज्ञः केशपाशः the beautiful mass of hair, full of fresh *Kurabaka* flowers. अतिगुरु कुचयुग्मं तथैव (अतिमहत्) श्रोणिबिम्बम् the extremely heavy i. e. plump breasts and buttocks of the same kind. All these, the author says, appear charming in Spring.

क्षेपक VERSE 5. प्रफुल्लसहकारकृताधिवासैः वातैः मनस्विनीनां हृदयानि आकम्पितानि The hearts of proud women are made to quake by the breezes scented in the full-blown mango-trees. The breezes coming over the blossoming mango-trees were scented with their fragrance and they were thus able to agitate the minds of proud ladies who probably did not up to this time allow themselves to be conciliated by their lovers. The fragrant breezes were naturallv helped in their mission by the notes of the cuckoo agitated through intoxication and the pleasant (lit. agreeable to the ear) sounds of the bee, (i. e. its humming). अधिवासः or अधिवासनम् means scenting with perfumes or odorous substances. Cf. "संस्कारो गन्धमाल्याद्यैर्यः स्यात्तदधिवासनम्" अमरः. अधिवासः also means residence in which case प्रफुल्ल...वातैः would mean ' (winds) that have resided in full-blown mango-trees ' and hence become fragrant. For the idea of the third line cf. Ku. III-32.

क्षेपक VERSE 6. इदं सर्वं कुसुमायुधस्य रसायनं (वर्तते) All this is an elixir of life to the Flower-armed one. कुसुमायुधः कुसुमानि आयुधानि यस्य Whose arms are flowers i. e. the God of Love. रसायनम् an elixir of life; any medicine supposed to prolong life and prevent old age. All these things mentioned in the first three lines, the poet means to say, are highly love-stimulating. स्फुटचन्द्रभासः रम्यः प्रदोषसमयः The lovely even-tide possessing clear moonlight. पुंस्कोकिलस्य विरुतम् the note of the male cuckoo. सुगन्धिः पवनः the fragrant wind. For सुगन्धि vide under II-18 *supra*. मत्तालियूथविरुतम् the humming of a cluster of inebrated bees. निशि सीधुपानम् the drinking of wine at night. निशि—locative singular of निश् the night. This word is optionally substituted for निशा in all cases after acc. dual; it has no forms for the first five inflections.

क्षेपक VERSE 7. This verse describes what people generally do in this season. Translate: People ardently desire

for the shade of trees (by day); similarly at night (they) again wish for the rays of the moon and go to their pleasant cool mansion for sleeping and closely embrace their beloved on account of (the beloved's) cool touch (lit. coolness). नक्तम् (*adv.*) at night. किरणम् a ray, the singular being used collectively, like हर्म्यम् and कान्ताम् below. सुधांशुः—सुधायुक्ताः अंशवः यस्य—whose rays are full of nectar. The moon is supposed to be full of nectar which is gradually drunk by the gods with the result that she wanes in the dark half of the lunar month. Cf." पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः" Raghu. V-16. शीतलत्वात् on account of her coolness. This leads the com. to conjecture that the beloved must have been a श्यामा who is thus defined: " शीते सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला। तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते. "

क्षेपक VERTE 8. This is a very bad verse and is apparently fashioned by its author after Kâlidâsa's last veres in each canto which contains a benediction. No definite idea appears to have existed in the mind of its author when he composed the adjectives in this verse which qualify पुष्पागमः. For instance the second line leads us to think that the Spring has been looked upon as a human being having for its teeth the *Kunda* flowers and for its face the full-blown lotus. But this idea is not followed in the choice of the other epithets. The first epithet नीलाः...मधुः makes no sense. No Ashoka has ever been known to be नील. मत्तद्विरेफरवनः which is possessed of the humming of intoxicated bees. कुन्दा...निकरः which has for its collection (निकरः) of white teeth a garland of *Kunda* flowers. आपीडः a chaplet (tied on the crown of the head); a garland in general. "शिखास्वापीडशेखरौ " अमरः. चूतामोदपवनः the gentle breeze in which is scented by the fragrance of the mango-trees. शृंगारदीक्षागुरुः who is the preceptor for initiation into sexual intercourse. The Spring being the exciter of passion is supposed to intiate young persons into the mysteries of love. कल्पान्तं मंगलम् prosperity which would last till the end of the world. कल्पे अन्तः यस्य तत्. Or take कल्पांतम् as an accusative of time according to " कालाध्वनोरत्यंतसंयोगे द्वितीया वक्तव्या. " कल्पः is a day of Brahmâ, or 1,000 Yugas, being a period of 432 million years of mortals. The world is to last for one Kalpa and would come to an end with it. Hence कल्प alone means sometimes

universal destruction or the end of the world. मदनप्रियः which is dear to Madana (the Spring being his sole companion). पुष्पागमः (पुष्पाणामागमः यस्मिन्) the Spring, because in this season the trees bear flowers.

क्षेपक्र VERSE 9. This verse also contains a benediction though the verse is not as bad as the preceding one. एषः वसन्तः कालः तव अभिभूत्यै भवतु May this *Spring-time* conduce to your prosperity. मलयपवनाविद्धः struck at by the *Malaya*-wind. For मलयपवन vide note under the next verse. कोकिलालापरम्यः pleasant on account of the notes of the cuckoos. सुरभिमधुनिषेकात् लब्धगन्धप्रबन्धः which is always fragrant on account of the sprinkling around of odorous juices. The wind always wafted around the odorous juices of lotuses, mangoes etc., making the whole season fragrant. लब्धगन्धप्रबन्धः-लब्धः गन्धस्य प्रबन्धः येन-Who has obtained a continuance of fragrance. प्रबन्धः a continuance ; an uninterrupted series or succession. Cf " याते दिवं पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्धः " K. समन्तात् विविधमधुपपूथैः वीक्ष्यमाणः looked at on all sides by clusters of bees of various kind. मधुपः (मधु पिबति असौ) one that drinks honey ; a bee.

VERSE 28. In this verse the God of Love is represented as King possessing the various kingly marks supplied to him by his friend the Spring. The verse contains the usual benediction. सोऽयं वसन्तान्वितः लोकजित वितनुः वः भद्रं वितरीतरीतु. May that Bodiless one (viz. God of Love), the conqueror of the world, accompanied by the Spring, repeatedly confer prosperity upon you For वितनुः vide note on अनङ्ग under verse 6 *Supra*. सोऽयम् should be understood as something like the Marâthi तो हा वसंत ; otherwise अयम् would be purposeless. वितरीतरीतु is a frequentative third person sing. imperative of वि + तॄ to give or confer. वसन्तः is the constant companion of मदन. Vide note under verse 1 *supra* and cf. "मधुश्च ते मन्मथ साहचर्यादसावनुक्तोपि सहाय एव" Ku. III-21 ; "स माधवेनाभिमतेन सख्या रत्या च साशंकमनुप्रयातः" *Ibid* III-23. (यस्य) चरशरः आम्री मञ्जुलमञ्जरी Who (Cupid) has for his excellent arrow the beautiful bunches of blossoms of the mango-tree. यद्धनुः सात्किंशुकम् Whose bow is the good Palâsha flower. यस्य ज्या अलिकुलम् Whose bow-string is a swarm of bees. यस्य सितं कलंकरहितं छत्रं सितांशुः Whose white spotless umbrella is the white-rayed

one (i. e. the moon). This is not a good fancy as far as the words go ; for there are spots on the moon. यस्य मत्तेभः मलयानिलः Whose intoxicated elephant is the breeze coming from the Malaya mountain. The Malaya is a mountain range in the south of India, abounding in sandal trees. The wind coming of this mountain is usually represented as wafting the odour of sandal trees and other plants growing thereon, which peculiarly affects persons who are smit with love. The description of मलयानिल is a regular item in the description of the Spring, because in this season the wind blows from the south and is fragrant. मलयानिल and वसन्त are so inseparably connected together that मलयानिल has come to be a synonym for vernal breeze. This wind blows all over the country and wherever it goes the influence of Love is felt. Hence it is said to be the elephant which carries the God of Love on its back. यद्बन्दिनः परभृतः whose bards are the cuckoos. बन्दिन् is the same as वन्दिन् according to वर्णयोरभेदः. It comes from वदि (अभिवादनस्तुत्योः) वन्दते and means one who praises, a panegyrist , a bard. " बन्दिनः स्तुतिपाठकाः " अमरः. परभृतः vide note on this word under verse 22 above. If this be taken as a singular there would be no difficulty as परभृतः means a cuckoo. But it appears the poet has used it in the plural otherwise he would not have said यद्बन्दिनः (*plu.*) but would have simply said यद्बन्दी. When, however, परभृतः is taken as the plural of परभृत्, then comes in a difficulty. We know that परभृत् (परं बिभर्ति) means a crow as distinguished from परभृतः (परेण भृतः) which means a cuckoo, because the cuckoo is nourished by the crow. The poet can never have meant that the crows are the bards of Love. Therefore परभृत् must be explained as Mallinâtha has explained it in the alternative under " चूतयष्टिरियाभ्याशे मधौ परभृतोन्मुखी " Ku. VI-2. According to him परभृत् would be dissolved in two ways so as to make it mean a cuckoo: (1) भृद् भरणम् । परैः भृद् यस्य सः परभृद्. (2) परैर्म्रियते असौ परभृद् (कर्मणि क्विप्). The latter way, says Mallinâtha, is according to पदमञ्जरीकार.

APPENDIX—A.

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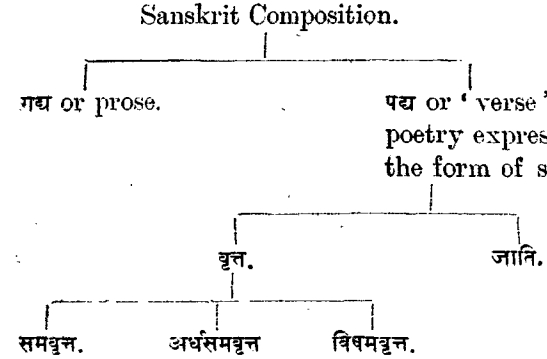
APPENDIX—B.

A Note on Metre.

The following geneological tree would, we hope, help the student to remember some necessary information about metre before he enters on the study of the regular metres in his text.



These terms are thus explained:—

A *Padya* or a stanza is a combination of four *pâdas* or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllabic instants (मात्रा).

A वृत्त is a stanza the metre of which is regulated by the number and position of syllables in each *pâda* or quarter. A जाति is a stanza the metre of which is regulated by the number of syllabic instants in each quarter.

A syllable is as much of a word as can be pronounced at once, that is, a vowel with or without one or more consonants. A syllable is लघु 'short' or गुरु 'long' according as its vowel is short or long. The vowels अ, इ, उ, ऋ, ऌ are short; and आ, ई, ऊ, ॠ, ए, ऐ, ओ and औ are long. But a short vowel becomes long in prosody when it is followed by an *anusvâra* or *visarga*, or by a conjunct consonant. Similarly the last syllable of a *pâda* is either short or long, according to exigence of metre, whatever be its natural length; e. g. in प्रचण्डसूर्यः (I-1[1]) च and र्य are long because they are followed by a conjunct consonant and a *visarga*

respectively ; in क्वचिद्विचित्रम् (I–2^2) त्र is long because it is followed by an *anusvâra* ; and in मधु (1–3^2) धु is long because the metre requires it. This rule may be remembered by learning the following couplet: " सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् । वर्णः संयोगपूर्वश्च तथापादान्तगोऽपि वा ".

For the purpose of scanning metres regulated by the number of syllables. Writers on Prosody have devised eight ' Ganas ' or syllabic feet, each consisting of three syllables being short or long. They are given in the following verse.

मस्त्रिगुरुस्त्रिलघुश्च नकारो
भादिगुरुः पुनरादिलघुर्यः ।
जो गुरुमध्यगतो रलमध्यः
सोऽन्तगुरुः कथितोऽन्तगुरुस्तः ॥ or

आदिमध्यावसानेषु **यरता** यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥.

Expressed in symbols (the symbol V denoting a short syllable, and—a long one) the different Ganas may be represented as follows:

य V – –	भ – V V	म – – –
र – V –	ज V – V	न V V V
त – – V	स V V –	ल V, ग – .

Each line of a stanza contains the *Yati* or *Cæsura* i. e. the pause which we make when we recite the line. If this pause comes in the middle of a word we have a defect which is known as *Yatibhanga*.

Kálidása's *Ritu-Samhâra* contains 144 stanzas, leaving out of account the 14 interpolated verses. The poet has used 7 metres to cover these 144 stanzas and we give below the metres used by the poet in the order of their frequency, together with their definitions, the scheme in *Ganas* and the *Yati* or pause.

(1) वंशस्थम्. *Def.* " जतौ तु वंशस्थमुदीरितं जगै." *Ganas.* ज त, ज, र (5,7). This metre has been used 51 times. The stanzas in this metre are as follows: I. 1–21. II. 1–19. V. 1–10. VI. 1.

(2) वसंततिलका. *Def.* " उक्ता वसंततिलका तभजा जगौ गः. " *Ganas.* त, भ, ज, ज, ग, ग, (8,6). This metre has 38 stanzas assigned to it. They are as follows: II. 20–21. III. 1–20,25. IV. 13–17. VI. 17–26.

(3) मालिनी. *Def.* " ननमयययुनेयं मालिनी भोगिलोकैः". *Ganas.* न, न, म, य, य (8,7). There are 27 stanzas in this metre which are as follows: I. 22–28. II. 22–28. III. 21–24, 26 IV. 28. V. 11–16. VI. 27.

(4) उपजाति. This is a metre which is formed of the combination of इंद्रवज्रा and उपेंद्रवज्रा. It should be noted that इन्द्रवज्रा and उपेंद्रवज्रा are exactly alike except that the first syllable of इन्द्रवज्रा is long while that of उपेंद्रवज्रा is short ; and when both these are mixed in one stanza the metre is उपजाति. *Def.* " स्यादिंद्रवज्रा यदि तौ जगौ गः । उपेंद्रवज्रा ततजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ । पादौ यदीयावुपजातयस्ता.". There are 23 stanzas in उपजाति metre in this poem which are as follow: IV. 1–12. VI. 2–5, 7–9, 11, 12, 14, 16.

(5) इंद्रवज्रा. *Def.* " स्यादिंद्रवज्रा यदि तौ जगौ गः ". *Ganas.* त, त, ज, ग. ग (5,6). The following two stanzas are in this metre: VI. 10, 15.

(6) उपेंद्रवज्रा. *Def.* " उपेंद्रवज्रा जतजास्ततो गौ ". *Ganas.* ज त, ज, ग, ग (5,6). There are two stanzas in this metre, viz., VI. 6, 13.

(7) शार्दूलविक्रीडितम् *Def.* " सूर्याश्वैर्यदि मः सजा सततगाः शार्दूलविक्रीडितम्". *Ganas.* म, स, ज, स, त, त, ग (12,7) There is only one stanza in this metre, viz., VI.28.

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